FREE COUNTERPOINT

BY

WILLIAM LOVELOCK
D.Mus. (London)

COMPLETE

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A. HAMMOND & CO.
11 LANCASHIRE COURT,
NEW BOND STREET,
LONDON, W.1

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FOREWORD

This book is based largely on notes which I have found useful in teaching and, as will be evident from the type of exercises used as its basis, is designed mainly for the examination candidate. For this reason the number of exercises in each chapter has been deliberately limited, since ample supplementary work is available in past examination papers of, *e.g.*, the R.C.O. and the universities. Not to mention the labour of constructing exercises which will " work."

I have purposely assumed that the student begins with a competent knowledge of Harmony, since I have long felt that the method of teaching Counterpoint of any kind without this knowledge is faulty. Sixteenth century Counterpoint (with which this book is *not* concerned) may have been a matter of " composing by interval," but post-16th century work does require a logical and satisfactory harmonic scheme, even in two parts only.

There is, admittedly, a certain amount of repetitiveness in the text, for which the excuse is the necessity of continually impressing certain points on the student's mind.

W. L.

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Chapter 1.

PRELIMINARY.

1. To avoid any possible misunderstanding, it may be well to begin by making it clear that in what is called " Free " Counterpoint there is no restriction as to the chords which may be used. All the resources of Harmony as given in any text-book on that subject—discords both prepared and unprepared, modulation and all forms of melodic decoration—are to be considered available. In this, Free Counterpoint differs from the so-called " Strict " style of work, which is generally alleged (somewhat erroneously) to be based on the technique of the 16th century.* The type of Counterpoint with which the present book deals is based, in its essentials, on the technique of Bach and later composers, *i.e.* the Counterpoint is built up on a preconceived chord basis, and in no circumstances and for no reason should the strength of this basis ever be modified or weakened. In 16th century Counterpoint the chords as they occur arise from the combination of notes in simultaneous melodic-rhythmic lines. Generally speaking, chord-progression as such is merely incidental and, apart from the necessity of grammatical accuracy, does not need to be considered to the extent which is essential in Free Counterpoint.

2. It is taken for granted that before commencing the study of this book the student has a competent knowledge of elementary Harmony, including modulation, 7th chords and all forms of melodic decoration—passing notes, both accented and unaccented, suspensions, appoggiaturas, etc., etc. The ability to harmonize melodies and unfigured basses is also essential. Chromatic harmony is required only to a limited degree. It should be realized that as a general rule the more complicated the contrapuntal aspect becomes, the simpler is the harmonic basis. Recondite harmony and complex counterpoint do not usually mix well. Some idea of a good style of string writing is also desirable. For this, as well as for details of the less simple forms of melodic decoration, the student is referred to the writer's " Second Year Harmony " (Hammond & Co.).

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* For a full and illuminating discussion of the origins of " Strict " Counterpoint the student is referred to Dr. R. O. Morris's " Contrapuntal Technique."

TWO-PART WORK (I).

1. The ultimate foundation of two-part writing is the same as that of three, four, or any other number of parts, *i.e.* a satisfactory chord-basis. This chord-basis is obviously implied rather than actually expressed, but its implications must be as sound as in any other kind of work. Any idea that one should " use mainly thirds and sixths " should be discarded. From the purely harmonic aspect (apart from some slight modifications which are dealt with below), adding a bass below a given melody or a melody above a given bass should proceed on the same lines as if inner parts were also to be added. The doctrine that the two parts should move as much as possible in contrary motion is sound enough, ***provided that the resulting implied harmony is also sound ;*** but contrary motion for its own sake, regardless of harmonic implications, is to be avoided.

2. The lower of the two parts, whatever its pitch or designation, ***must function as a bass.*** That is to say that if the lower part be called, for example, alto, it must yet imply a sound chord-basis even though it is actually about an octave above the normal pitch of a bass. This point is mentioned, obvious as it may appear to some, since students faced with the task of adding an alto below a given melody have been known to harmonize in four parts and then to copy out the soprano and alto only as a suitable solution.

3. ***The Fourth above the Bass.***

(*a*) The perfect 4th above the bass as a passing note or auxiliary note is always acceptable, either accented or unaccented ; so also is the perfect 4th below the melody

Ex. 1.

(*b*) The passing note between the root and 3rd of a chord, or *vice versa*, in the bass, combines satisfactorily with the 5th of the chord in arpeggio, producing a passing 4th.

Ex. 2.

Such " Horn passages " are satisfactory with short-value notes, but less so with longer ones. For example:—

Ex. 3.

(i) is good.
(ii) is less good. Allowing for slower speed, the bareness of the 4th at * would be unduly prominent.
(iii) shows how a different (yet equally satisfactory) harmonization avoids this weakness.

(*c*) The perfect 4th above the bass as a suspension is good (Ex. 4 (i)),but if longer than a quaver it is preferable to find an alternative harmonization. Since a note repeated or tied weak to strong and falling step needs to become a discord on the strong beat, the safest alternative is to make it a 7th (Ex. 4 (ii)).

Ex. 4.

The perfect 4th as a suspension below the melody, *i.e.* suspending the root of the chord, is rarely satisfactory. Avoid it. A suspension in the bass should always be arranged so that it holds back the bass of a first inversion. Ex. 5 is poor.

Ex. 5.

(*d*) The augmented 4th in either melody or bass is good as a passing note, accented or unaccented.

It can also be used harmonically between 4th and 7th of the scale, implying V7d (Ex. 6 (i)), though it is often better to take it as a passing note, giving greater fluency (Ex. 6 (ii)).

Ex. 6.

(*e*) The perfect 4th above the dominant, implying a cadential $\frac{6}{4}$, is apt to sound poor ; its bareness is too apparent (Ex. 7 (i)). If the cadence has tonic, leading note, tonic in the melody, use either Ib—V—I or II7—V—I.

Ex. 7.

This is a simple and obvious example of the way in which a normal three- or four-part procedure has to be modified for effectiveness in two-part work.

4. *The Fifth above the Bass.*

(*a*) Although this is the inversion of the 4th, its use is less restricted. The perfect 5th can be taken as either passing, auxiliary or harmony note, though the last is to be avoided on account of its bareness, if there is some other possibility. Note that it is not available as an *accented* unessential note *above* the bass, since it would then have to resolve to a 4th above the bass.

Ex. 8.

(v) shows the bare 5th as harmony. This, while possible, is not so satisfactory as (vi) for two-part writing. In three or four parts (v) would be quite safe since one of the inner parts would necessarily have the 3rd of V.
(vii) shows the 5th below the melody as an accented passing note.

(*b*) The diminished 5th is good as either essential or unessential note. In the former case, above the leading-note, it implies V7b.

Ex. 9.

5. Seconds and sevenths are good as either essential or unessential notes. Remember that a 9th above the bass is equivalent to a 2nd unless it is itself the discord as in a 9—8 suspension. The 7th above the bass as a harmony note implies the root position of a 7th chord, while its inversion the 2nd implies a last inversion.

Ex. 10.

(i) and (ii) show respectively passing 7th and 2nd.
(iii) and (iv) show respectively 7th and 2nd as suspensions.
(v) shows a 7th implying the root position of a 7th chord.
(vi) shows a 2nd implying the last inversion of a 7th chord.
(v), assuming the melody given, could also be harmonized treating the tied G as a simple suspension:—

Ex. 11.

This produces a suspended 4th, see para. 3 (*c*), so that the original version, using VI7, is rather to be preferred. Context would naturally influence the choice.

6. The bare octave and unison are always good provided that they arise out of a satisfactory chord progression. Remember that a final cadence where the tonic is in the melody *must* end on an octave or unison. It is not satisfactory to end on an implied first inversion.

(i) is acceptable, (ii) is not.

7. A useful treatment of the implied cadential $\frac{6}{4}$ must be noted. In three or four parts a phrase ending mediant—supertonic—tonic may be satisfactorily harmonized by Ic—V—I, thus:—

But if we eliminate the A. and T. the bare 5th between outer parts at * is poor. Two-part solutions are:—

This treatment is perfectly sound. In (ii) the momentary bare 5th at * is harmless, being on the unaccented part of the beat.

8. Rate of chord movement is subject to fewer restrictions than in three- or four-part work. Since there are only two parts in all, the question of congestion cannot arise. Hence, such a passage as the following is quite in order:—

At * * two quaver chords are implied, *but there are only two parts moving in simultaneous quavers.*

9. The arpeggio ⁝ is occasionally useful to keep the bass moving. It can be taken from either the root or the 3rd of the chord, proceeding to the root.

Ex. 16.

Descending it is preceded by the root and followed by either root or 3rd.

Ex. 17.

10. The method of procedure in adding a bass to a given melody or *vice versa* is the same as if inner parts were also to be added. The only special points to be borne in mind are those already noted in this chapter. The various types of progression in the given part which tend to suggest set methods of treatment are always to be remembered,* for example:—

Ex. 18.

In both the above the initial crotchet rest must be covered by a note or notes in the upper part. At (i) the tied G must be a suspension or a 7th, perferably (since it is a crotchet) the latter. Remember that the strongest and clearest way of implying that a note is a 7th is to place the root of the chord against it. Hence:—

Ex. 19.

At (*a*) note the use of the leaping auxiliary note between two harmony notes a step apart.

At (ii) in Ex. 18 the tied G is short enough to be treated as a suspension. Its resolution is F sharp and since the bass then descends scalewise we may well treat the E and the C as accented passing notes. (This kind of treatment in the bass of a two-part exercise gives far less trouble than it does in three or four parts.) Hence:—

---

* Details of such progressions and their treatment are to be found in my "First" and "Second Year Harmony" (Hammond & Co.)

11. Whichever part is given, remember that a long note must have movement against it and if this movement can be arranged to involve *accented* discord, so much the better. But *never weaken the implied chord-basis on this account.*

The bass below the long F is " kicked off " by a suspension, ornamentally resolved, while the F itself naturally becomes a suspension on the other side of the barline. This " kicking off " by a suspension at the beginning of a long note in the C. F. is very useful. The small notes will help to make the chord-basis clearer. Note the rests at the beginning of the bass—the normal treatment of an anacrusic start to the melody. Ex. 22 shows similar treatment of a long note in the bass.

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* C. F. = *Cantus Firmus, i.e.* " Fixed Song." These letters should always be inserted, as here, to indicate the given part.

12. Study carefully the alternative workings, C. F. in treble, shown in Ex. 23 and 24. Ex. 23 would be quite acceptable if an inner part or parts were to be added, covering up occasional bareness and keeping up movement. Ex. 24 shows the desirable modifications for a good two-part version. The small notes in Ex. 23 show how inner parts would cover up weaknesses.

Note :—(*a*) In three or four parts this passing $\frac{6}{4}$ is good but in two parts the 4th above the bass is too slow-moving and sounds bare.

(*b*) The bareness of the suspended 4th is rather too obvious in two parts.

(*c*) Both parts hang fire. This would be safe enough if inner parts were to be added since one of them can keep up movement by a suspension as shown.

(*d*) Similar to (*c*), though the hang-fire is less objectionable since it occurs at an important cadence.

(*e*) Satisfactory in three or four parts, but in two parts the effect of the augmented 4th is rather "bald."

(*f*) Poor in two parts—see para. 8 (*e*).

Further, the bass as a whole lacks rhythmic vitality. In two-part work it is even more essential than in three- or four-part that the bass should have both rhythmic and melodic interest. Ex. 24 shows an improved version.

Note :—(*a*) Implied V7d avoiding the bare 4th and leading to a *short-value* suspension a 5th below the melody-note D.

(*b*) Bass E is an accented passing note. Since it is taken in the course of a scalic passage and its resolution, D, is already present on the preceding beat, there is no harm in them being struck together.

(*c*) VIIb instead of V, giving a suspended 7th instead of a suspended 4th.

(*d*) The F sharp appoggiatura keeps up movement and gives a satisfactory " kick-off " under the long G.

(*e*) Application of para. 3 (*b*).

(*f*) Bass rises to B (compare para. 8) to prepare the suspension at (*g*).

(*g*) This, ornamentally resolved, matches the treatment of the long G in the preceding bar.

(*h*) Here the augmented 4th is taken as a passing note.

(*i*) Good scalic passage in bass.

(*j*) Note this common and useful idiom when melody has 4th to 3rd of scale, especially in a transient modulation, as here. The bass 6th, 7th, 8th of scale gives a satisfactory harmonic implication (which the student is advised to discover for himself).

(*k*) Application of para. 3 (*e*).

13. It will be realized that modulation, even in the completed working, is often implied rather than expressed. For example, at (*i*) in Ex. 24 there is no *written* indication of B minor but the ear feels V—I in that key, with A sharp to B in an imaginary inner part.

14. The exercises which follow are designed to give the student practice in thinking in terms of two parts only. If the basic principles of harmonization have been well and truly mastered,* these exercises should present but little difficulty and the student should concentrate on applying the special points considered in this chapter.

EXERCISES

1. Complete for S. and A., note against note,† starting as indicated in each case. Modulate as considered desirable.

2. Complete in two parts, the added part in each case being entirely in quavers except the final note. Use modulation.

* And no progress is possible until they have been.

† " Note against note " means that for each note in the C. F. there is to be one note of the same value in the added part.

3. Add a part for 'cello, properly bowed, below each of the following violin melodies.

4. Add a part for violin to each of these 'cello parts.

TWO-PART WORK (II).

1. More advanced two-part work hinges almost entirely on matters of style. It has already been made sufficiently clear that a strong implied harmonic basis, resulting from a melodious and rhythmic bass, is the prime essential, but we have not so far gone beyond the stage of adding a straightforward bass to a given melody or *vice versa*. There are, however, a number of what may accurately, if colloquially, be described as " dodges " with which the examination candidate must be familiar, *e.g.* the use of " figures," imitation, inversion, etc.

2. By a " figure " is meant a clearly recognizable rhythmic-melodic fragment which can be used as the basis of the building-up of an added part or parts. It may be derived from something which appears in the C. F. or may be evolved independently. Consider the following:—

Ex. 25.

The obvious chord-basis is:—

Ex. 26.

No great insight should be needed to see that figure *a* ⌐, transposed, fits under *b* ⌐, while *b* ⌐ fits under *a* ⌐:—

Ex. 27.

This is a simple instance of inversion of the two parts. Such inversion is most likely to be possible in the case of consecutive transient modulations in the course of an exercise and is an adaptation of the principle of the modulating sequence. The clue is the occurrence of consecutive inverted cadences in two different adjoining keys. Consider the following:—

Ex. 28.

This is a straightforward modulating sequence. From it can be derived:—

Ex. 29.

in which the upper and lower parts of bar 1 become respectively the lower and upper parts of bar 2, suitably transposed. Note that bar 2, while still consisting harmonically of an inverted cadence, has its chords in different positions from those in bar 1, Vb—I becoming V—Ib.

3. (*a*) The possibility of using an independently evolved figure is not always clear from the look of the C. F., but should always be borne in mind as it is a safe method of avoiding mere rambling in the added part. It is a possibility that applies more especially in adding a melody to a bass C. F. since an added bass is apt to be more restricted owing to harmonic considerations. Consider the following:—

Ex. 30.

(*b*) At first sight it might be thought that the figure *a* ⌐ could be used, since it has both melodic and rhythmic point. But it has to be ruled out on account of the tied note ; its rhythm, combined with that of bar 1 of the C. F., produces a bad halt in the middle of the bar.

It should be obvious that the third beats of bars 1 and 3 *must* be either suspensions or 7ths (preferably the latter), as must also the tied quavers in bars 5 and 6. So we must seek for a figure to go in bar 1 which is rhythmically contrasted with the C. F. and which moves on the third beat. Harmonic basis of bars 1 and 2 is:—

Ex. 31.

and to make the third beat of bar 1 sound like a 7th we need the root of the chord (A) against it. Further, our figure can obviously do with some quaver movement. Hence the following possibility:—

Ex. 32.

The rhythm (but not the melodic shape) of bar 2 is similar to that in bar 1, though this is not essential.

(*c*) We now proceed to build up the remainder of the melody, bearing in mind:

(i) Similar passages in the C. F. should have similar treatment.

(ii) A figure should not be " worked to death." Over-use causes monotony.

We note also that the central and final cadences of the C. F. are similar, so the added part must also be corresponding at these points.

Ex. 33.

Note :— (i) The basses of bars 1 and 3 correspond ; they therefore receive similar treatment. Likewise bars 4 and 8.

(ii) Bars 5 and 6 are correctly treated as a modulating sequence, A minor and C major. The figure fits here with the slight modification of the interval between its last two crotchets. In dealing with figures and imitations it is rhythm and *approximate* shapes which matter ; exact reproduction of the original intervals, while desirable if it fits, may always be dispensed with. If a figure is intended to fit unaltered at any given point, it will do so easily and without causing trouble with the chord-basis. If there is any difficulty in reproducing the exact intervals, modify them.

(iii) The A sharp and C sharp in bars 5 and 6 are essential to avoid ugly semitone clashes against leading-notes.

(iv) There is a good climax on the high G in bar 7.

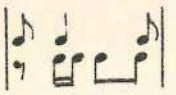
(v) The figure, while clearly recognizable, is not over-used ; there is sufficient rhythmic variety in the melody to avoid monotony.

4. (*a*) Figure working, as already suggested, is generally more likely to be possible when the C. F. is in the bass, but some kinds of melody also offer opportunities.

Ex. 34.

(*b*) Examining the above, we note corresponding rhythm, and to some extent shape, in bars 1, 3, 5 and 7. We see also that bar 6 seems to offer a possible rhythmic figure for the bass, which must obviously keep moving through the syncopation in the C. F.

It would, indeed, be possible to evolve a bass founded on this, but there is some lack of rhythmic variety. Bar 9 looks more promising in this respect:—



(*c*) Chord-basis is now sketched.

Ex. 35.

At *a* note the very common procedure of modulating to the key of the flattened supertonic and quitting its Ib as the Neapolitan 6th of the original tonic.

(*d*) The C. F. begins on the accent and its first chord lasts throughout the bar, so the bass will begin after a quaver rest. Ex. 36 shows a good solution. The way in which the figure ♫♫ is used should be carefully studied.

Ex. 36.

Note :—(*a*) This 7th above the dominant (A minor), implying V7, apparently never resolves into I. This is quite safe as long as the 7th does fall a step.

(*b*) Bass imitates rhythm of preceding bar of C. F. in each case. This kind of " antiphonal " working is a frequent possibility in a modulating sequence.

(*c*) The final reference to the *fermato* idea in bar 2.

(*e*) A good alternative is possible from bar 5 onwards:—

Ex. 37.

Here the melody-figure of bar 6 is anticipated in the bass of bar 5 and the same in bars 7 and 8—a kind of canonic imitation. Note the slightly greater rhythmic point in bar 9.

5. (*a*) The point mentioned in para. 4 (*d*) needs some expansion and a brief summary of the possibilities of the treatment of beginnings is now given.

(*b*) If the given melody begins on a note lasting longer than one beat, or in compound time longer than one pulse, the added part should enter on the ensuing unaccented beat or pulse.

C.F.
Ex. 38.

In such cases it is always good to begin on an implied first inversion unless this will cause undesirable doubling of the third of the chord.

(*c*) If the given melody begins with an anacrusis similar treatment is desirable provided that the notes left unharmonized fit the (implied) chord with which the lower part ultimately begins.

C.F.
Ex. 39.

(The obvious possibility of imitative treatment is dealt with in para. 6.)

(*d*) The beginnings of later phrases can also be treated on these lines.

The beginning of the new phrase at the end of bar 4 corresponds rhythmically to that at the opening, so similar treatment is invited. One essential point must be borne in mind in such a case—the unharmonized notes in bar 4 must fit the chord at the beginning of that bar, otherwise there is a bad mental clash. (The bass D lasts mentally to the end of the bar.) This point is discussed more fully in para. 6 (*g*).

(*e*) A given bass beginning on an accented note lasting longer than one beat or pulse invites treatment on the above lines.

Ex.41.

(*f*) A bass beginning with an anacrusis is not susceptible of this treatment unless imitation is possible (see para. 6) as the procedure otherwise lacks meaning. Compare (ii) with (i) in Ex. 42. (ii) is good ; (i) is pointless.

(*g*) If the given part begins with rests, the added part must begin in advance, covering the rests.

Bear in mind the warning given in para. 5 (*d*).

6. *Imitation.*

(*a*) The essential point of any imitation is rhythmic rather than melodic similarity, though the latter is always desirable provided its fits harmonically. But *exact* melodic imitation should never be forced in at the expense of more important matters. Imitation of a given figure can be at any suitable pitch, beginning on any suitable note.

(*b*) An exact imitation of:— Ex. 44.

would be merely this little figure transposed note for note to some other convenient pitch, *e.g.*:—

Ex. 45.

But the following is equally acceptable ; with the C. F. as given, the figure in imitation will not fit without some modification of its melodic shape. The *rhythm* is unchanged.

Ex. 46.

Exact reproduction of the figure is not possible without either grammatical error or weakness of harmony ; the student is recommended to prove this for himself by experiment.

(*c*) If the C. F. begins with an anacrusis, the possibility of an imitative beginning should always be considered. Note that where imitation is concerned the restriction given in para. 5 (*d*) does not apply. The actual imitation may be very brief:—

Ex. 47.

(*d*) The imitation may be longer delayed, involving a longer figure:—

Ex. 48.

At (i) the imitation is exact and begins on the same note as the C. F.

At (ii) the imitation begins on a different note from the C. F. and its melodic shape is slightly modified for harmonic reasons.

(*e*) Rests at the beginning of the C. F. may indicate the possibility of imitation, or rather of anticipation, the added part starting in such a manner that it is imitated by the C. F. when it does enter.

Ex. 49.

The principal difficulty in this procedure is to decide on the pitch at which the added part will begin ; this is largely a matter of experience and experiment. But remember that the harmonic implication at the beginning of a passage is invariably I or V and that some form of V—I or I—V across the barline is the most common. So that a mechanical deduction of what is required is often possible. Consider Ex. 49 (ii). The C. F. begins with I—IV harmony, *i.e.* roots a 4th apart. Now, the roots in V—I are also a 4th apart, so we may see what happens if we begin the upper part on each of the three notes of V in turn, *i.e.* B, D sharp and F sharp. Ex. 49 shows that a start on B gives a satisfactory result, but starting on D sharp or F sharp will produce something like the following:—

At (i) the augmented 5th D sharp to G is unpleasantly prominent and the progression of the leading-note D sharp is unnatural and uncomfortable.
At (ii) the shape of the figure has to be modified to make it fit. There is no objection to this, as we already know, but it still does not work as well as Ex. 49 (ii).

In actual practice it will be found that if an opening imitation is intended it will work satisfactorily with only a minimum of modification, or none at all.

(*f*) Imitation by inversion is a possibility to be remembered and here again experience and experiment are the ultimate guides. Apart from such reasonably obvious instances as those just dealt with, only experience can teach the student to recognize the kind of opening which invites imitative treatment, though some kinds very plainly do not, *e.g.*

The halt on the C demands movement below it so imitation is not possible.

Inversion of a figure may, of course, be free as to interval provided the rhythm is recognizably the same. Study the following:—

Ex. 52.

Note :— (i) The inversion is exact as to interval.

(ii) Some modification of interval, but rhythm and general shape are retained.

(iii) The first interval only is changed, a 5th being answered by a 6th.

(iv) Intervals exact. The third note of the "answer," F sharp, is an appoggiatura, whereas the third note of the C. F. is a harmony-note. It is not essential that a harmony-note in the pattern should be answered by one in the imitation.

(i) and (iv) do not begin with anacruses. A C. F. starting on the accent may be susceptible of imitative treatment *provided it has adequate rhythmic and melodic point*. Such an opening as Ex. 53 does *not* require imitation, even though it is possible, as indicated.

Ex. 53.

(g) Bear in mind the possibility of imitative treatment of the beginnings of later phrases, especially if they start in a manner similar to the commencement of the C. F.

Ex. 54.

The beginning of the second phrase—on the G in bar 4—is similar to the start of the whole melody and so should receive similar treatment. Hence:—

Ex. 55.

But there is a bad harmonic "bump" in bar 4. The proper harmonic basis can only be:—

Ex. 56.

and it must be remembered that *a note followed by a rest lasts in effect to the next accent*. So if we leave Ex. 55 as it is, we find the bass G implying an uncomfortable $\frac{6}{4}$ on the last beat of bar 4. The two phrases must therefore be joined, thus:—

Ex. 57.

This point must always be carefully watched in such cases. The rests at (*a*) are sufficient to give prominence to the ensuing imitation.

(*h*) An extension of the principle dealt with above occurs in such a case as the following:—

Ex. 58.

Here the rests in bars 4 and 5 invite *anticipation* of *a* ⌐, in the bass. This is comparable to the point dealt with in (*e*) above. The B in bar 4 lasts mentally to the end of the bar, so it must fit whatever harmony is implied by the bass which is to be added. Hence:—

C.F.
Ex. 59.

Note the convenient use of the arpeggio $\frac{6}{4}$ at (*a*).

(*i*) The same principles apply equally if the bass is given. Study the following:—

Ex. 60.
C.F.

(*j*) Sometimes a later phrase will propose a fresh figure for imitation:—

Note :— (i) a^1 imitated by inversion at a^2.

(ii) New figure for imitation at beginning of second phrase—b^1 imitated at b^2.

(iii) This new imitation carried farther at c^1 and c^2.

(iv) At d^1 there is some return to the opening figure, imitated at d^2.

(*k*) The procedures explained in paragraphs (*h*) and (*i*) are equally possible in connection with a fresh figure for imitation occurring in the course of a C. F. No examples should be necessary.

7. *Treatment of Long Notes.*

(*a*) It should be obvious that a long note in the C. F. must have some movement against it. Whenever possible—and it generally is possible—such movement should either imitate what has just occurred in the C. F. or anticipate what immediately follows the long note.

(*b*) A long note at the beginning of the C. F. will be accompanied by some anticipation of the rhythmic movement which follows it. Melodic outline is, as always, of less importance than rhythm.

(*c*) In the case of a long note in the course of a C. F., whether the accompanying movement be derived from what precedes or from what follows depends on (*a*) harmonic propriety and (*b*) the position of the most rhythmically promising figure.

Ex. 63.

Here the bass of bar 3 must obviously use the C. F.'s figure in bar 2. Bar 4 of the C.F. is rhythmically and melodically valueless for our purpose. But consider the following:—

Ex. 64.

Bar 3 of the C. F. is useless for imitation, but bar 5 offers an excellent figure.

(*d*) The same principles apply in the case of long notes in a bass C.F. No examples should be needed.

8. A possibility to be noted occurs when the opening of the second phrase of the C. F. fits—generally transposed—against the opening of its first phrase, thus:—

A———B———

B———A———

This introduces a kind of invertible counterpoint. It may occur whether the C. F. is in the higher or the lower part and normally involves transposition of key. Study the following. Either part may be taken as C. F.

Ex. 65.

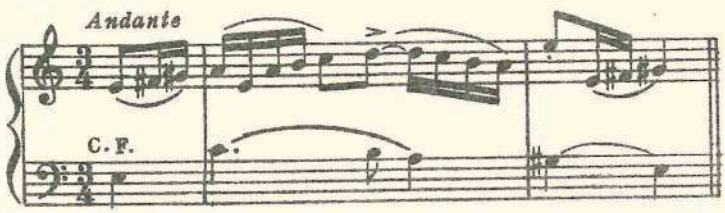
b ⌐ makes a good bass to *a* ⌐ and *vice versa*. Two points should be specially noted:—

(i) The two parts will fit against each other easily, in fact automatically. If they do not, the procedure is not intended and *should not be forced*.

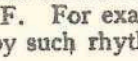
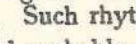
(ii) Do not try to carry the fitting together too far. In the above example it works so as to cover all but three of the nine bars, but it is quite likely that only the first bar or so will work in this manner.

9. (*a*) It remains to deal with a few points of style. The examples already given should be closely studied in this connection and it will be realised that although (apart from actual imitations) there is always contrast between the two parts, yet they are always similar in their general style and type of rhythm. A vigorous C. F. needs a vigorous counterpoint ; a flowing C. F. a flowing counterpoint ; and so on. It is therefore evident that *rhythmic* propriety is the principal consideration. In Ex. 66 the fussy and agitated counterpoint against the flowing type of C. F. is hopelessly inappropriate.

Ex. 66.



This may seem a very obvious point, but experience proves that students are occasionally apt to interpret the word " contrast " in a somewhat alarming manner.

(*b*) As a general rule it is not advisable to introduce into the counterpoint any rhythms which do not appear in the C. F. For example, a C. F. in the style of Ex. 63 would not be well accompanied by such rhythms as  etc. In compound times be chary of introducing too many half-pulse notes (*e.g.* semiquavers in $\frac{6}{8}$) unless present in the C. F. Such rhythms as  etc. may be safe enough, but would probably be debatable.

(*c*) Although long notes in the C. F. normally require movement against them, context and the circumstances of any particular case must always be considered, as in the following:—

Ex. 67.

At first glance something like Ex. 68 would seem to be indicated, the counterpoint beginning with an anticipation of bar 2 of the C. F.:—

Ex. 68.

This is, indeed, quite passable ; but the following is preferable:—

Ex. 69.

The syncopation in the first bar is particularly effective and answers well the strong accents in the C.F.

(*d*) Always watch for possible suspensions, remembering that provided the harmony is satisfactory the 7—6 and its inversion the 2—3 (when the suspension is in the bass) are the strongest. Remember, too, that a suspension is not always obviously from weak to strong. A note that begins *before* a strong beat and then falls a step is often well treated as a suspension.

Ex. 70.

(*e*) The implication of only one chord throughout a whole bar is fairly common especially when the C.F. is based on the arpeggio of a chord, whether decorated or not:—

Ex. 71.

10. The exercises which follow cover all the points dealt with in this chapter. From section 5 onwards they have not been classified in any way ; it will be more profitable for the student to discover for himself the appropriate method of treatment.

EXERCISES

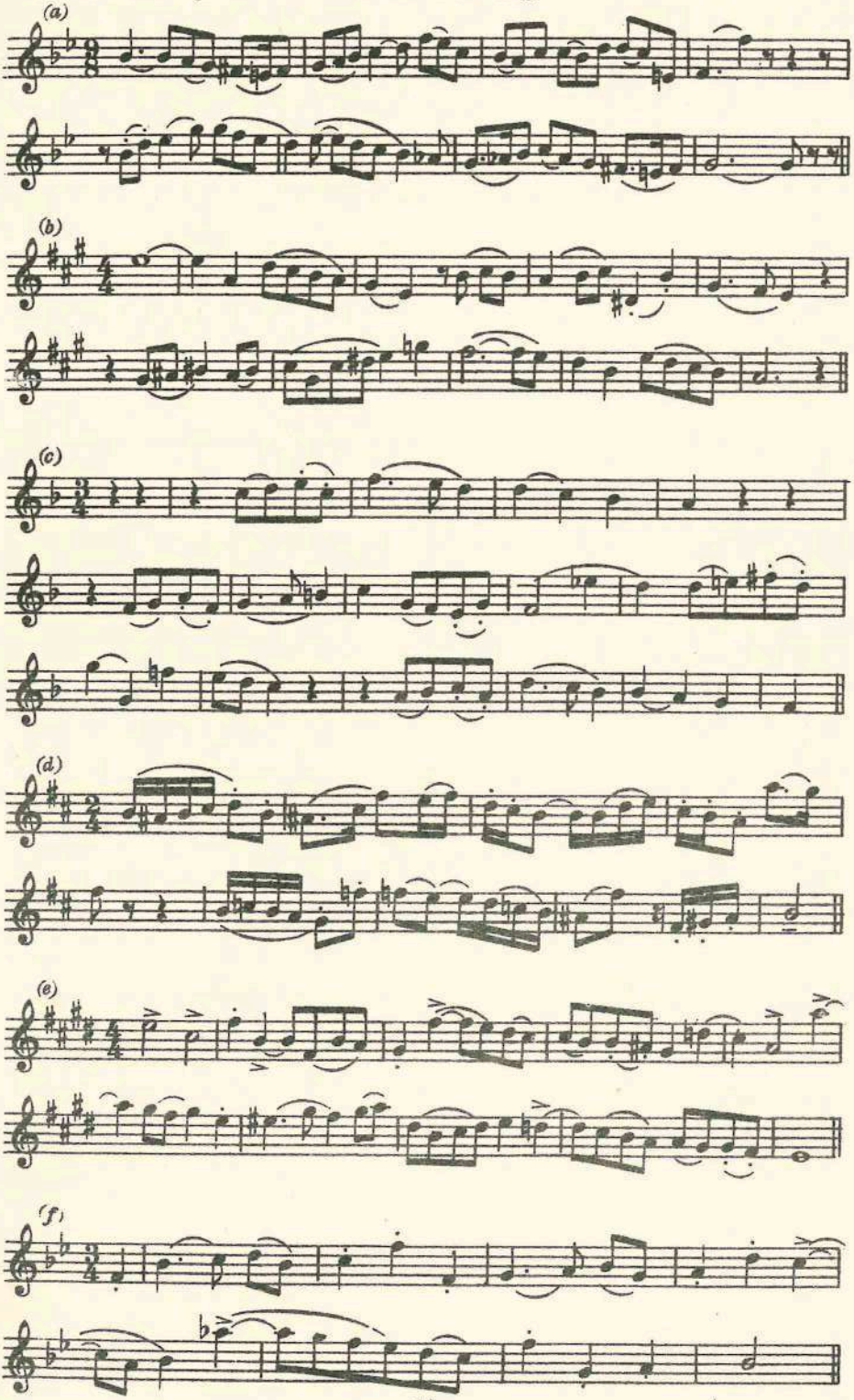
1. Add rhythmical 'cello parts to these opening fragments. Imitation *not* required.

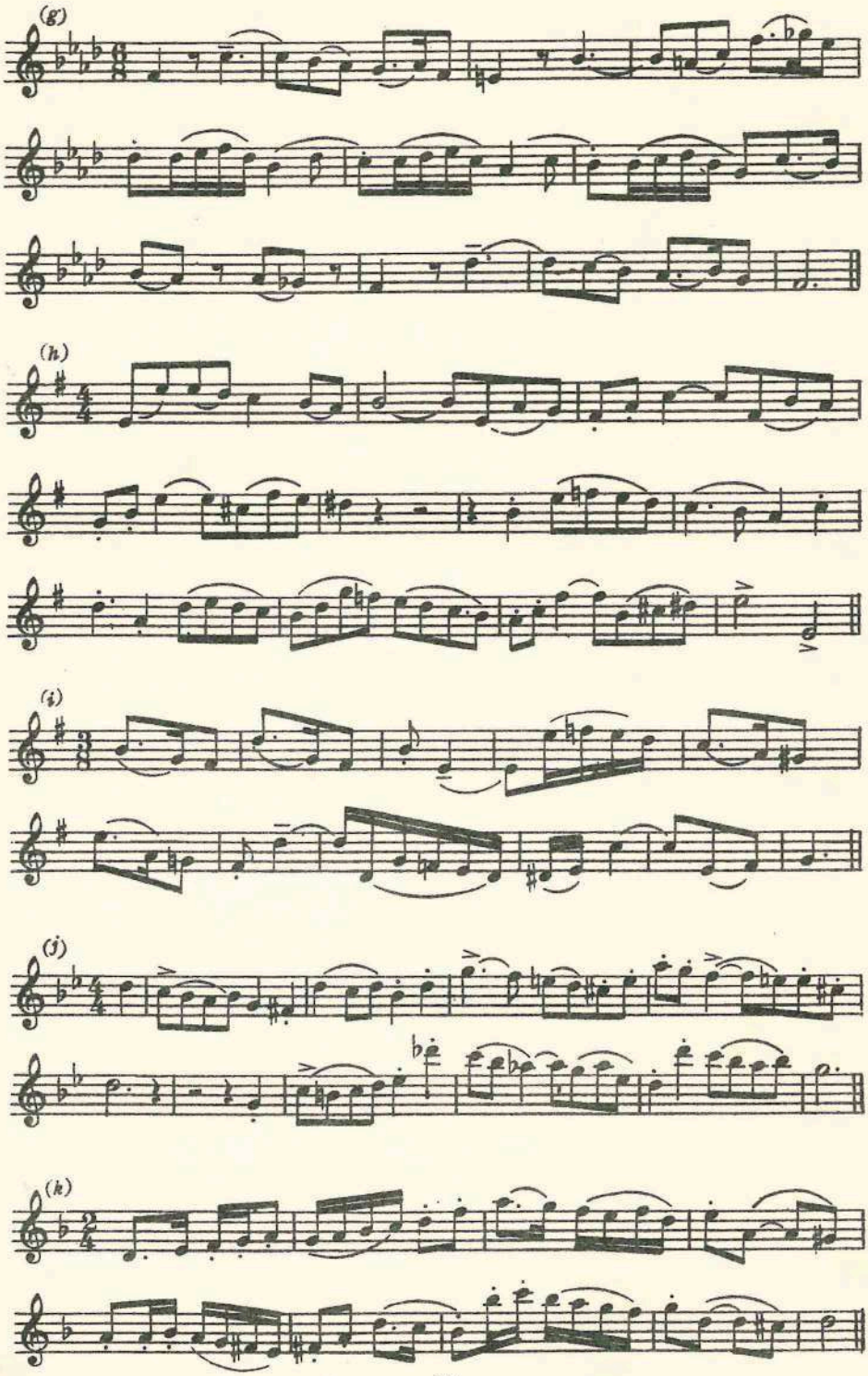
2. Add rhythmical violin parts to these opening fragments. Imitation *not* required.

3. Add 'cello parts to these openings, using imitation, either direct or inverted.

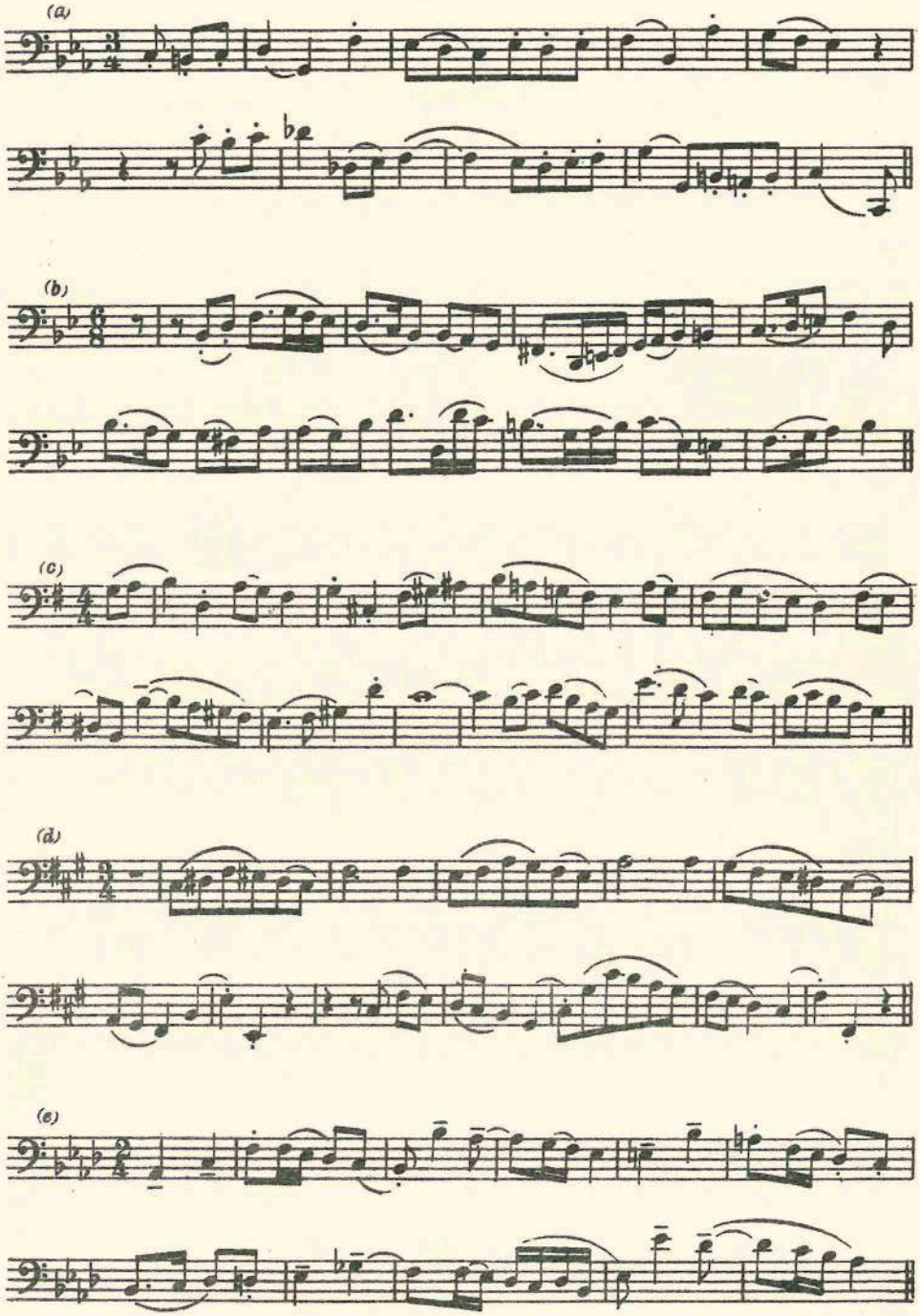
4. Add violin parts to these openings, using imitation, either direct or inverted.

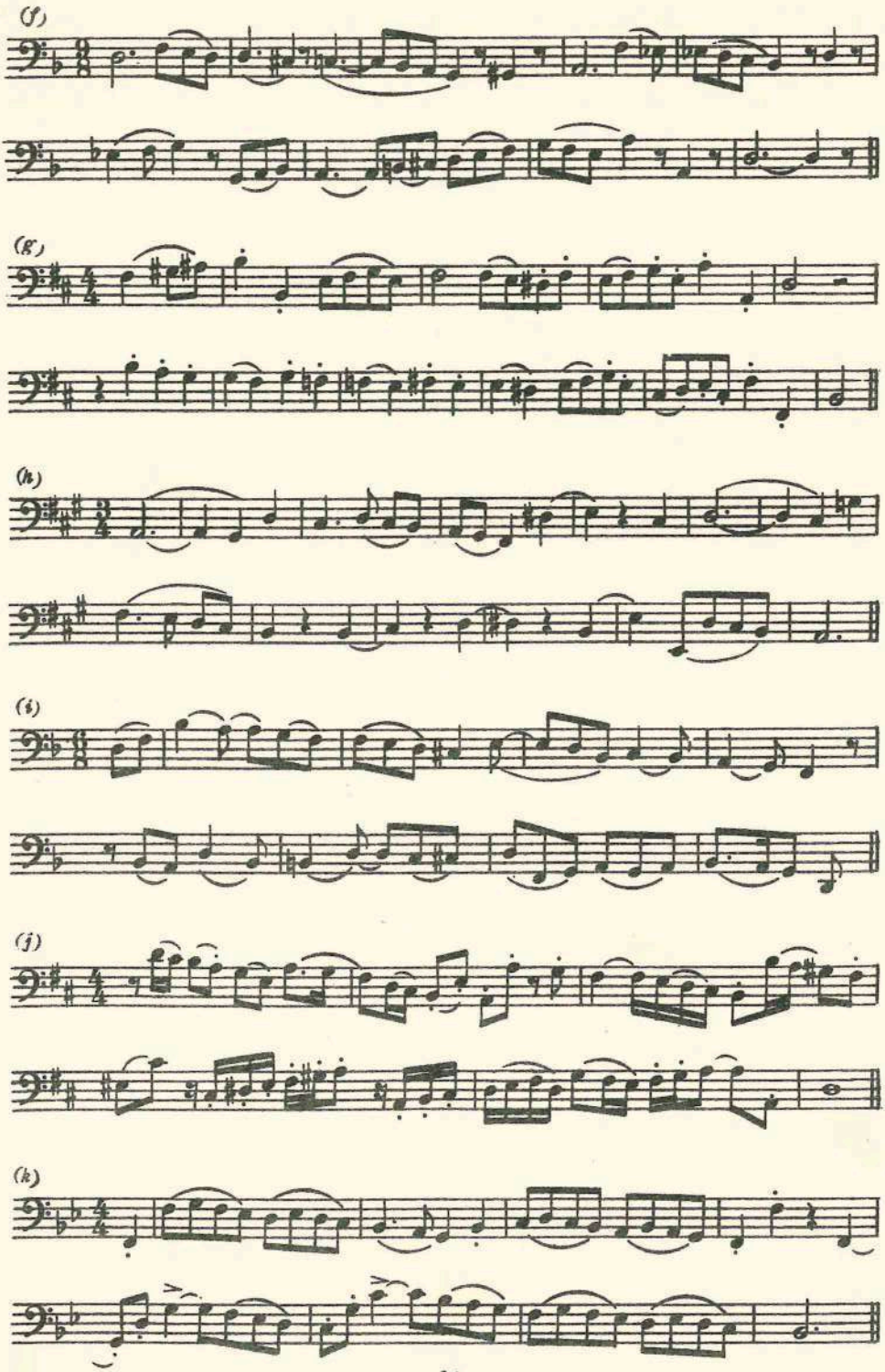
5. Add a 'cello part to each of the following.




(g)
(h)
(i)
(j)
(k)

6. Add a violin part to each of the following




(f)
(g)
(h)
(i)
(j)
(k)

ELEMENTARY THREE-PART WORK (I).

1. Two prime essentials are first to be noted:—
   (i) Each added part must have a good melodic line and be rhythmically interesting ;
   (ii) There should be copious imitation.

2. The student should by now be able to add an interesting melody above a given bass and an interesting (as well as harmonically sound) bass below a given melody. This process has now to be applied to *all* the added parts, the inner ones being of equal melodic importance to the outer ones. To this end, the upper parts may cross as freely as may be necessary, taking into account, however, the compass of the voices or instruments. It is advisable not to cross below the bass at the present stage as this is liable to lead to unwelcome complications.

3. Facility in the handling of all forms of melodic decoration is taken for granted,* and it may again be mentioned that there is no restriction as to the chords or the modulations which may be used. At the same time, it is worth pointing out that in contrapuntal work the tendency is always towards simplicity of chord-basis. The greater the contrapuntal complexity, the more straightforward and elementary the harmony tends to become. Recondite chords such as the augmented 6ths are relatively rare and even the 7th of a chord is as often as not taken as a passing note rather than as an actual harmony note. Nevertheless, the possibility of the 7th of a chord in the bass, where a bass is repeated weak to strong and falls a step, is not by any means to be disregarded, as, for example:—

Ex. 72.

4. Although counterpoint in its essence postulates that *all* the parts concerned shall be individually melodious and rhythmical, it must not be assumed that every part must be continually moving in short-value notes. Each voice will have its points of repose, not only by using actual rests but also by employing notes of longer value. Despite the opinion still, unfortunately, held in some quarters, the following is ***not*** good counterpoint:—

Ex. 73.

* See "First Year Harmony," chaps. 6, 9, 10, 13, and "Second Year Harmony," chaps. 1 and 5.

Although no fault can be found with the chord-progression as such, and although the inner voice covers a wide range, the effect is badly congested and there is a total lack of rhythmic variety. Rhythmical independence, as well as inter-dependence, is essential.

5. It may again be mentioned that imitation need not be exact as to interval, nor should a point of imitation ever be forced in at the expense of harmonic soundness and strength. It should be clearly understood from the start that if a choice has to be made between working in a po'nt of imitation and weakening the harmony, the imitation must be scrapped. With regard to the mechanical side of finding out how and whether a point of imitation will fit in any given instance, the student should refer back to para. 6 of chap. 8.

6. A point of imitation may frequently well be preceded by a rest, which will serve to throw it into greater prominence. But whether every imitation in an exercise is to be so preceded depends on circumstances. If the use of rests continually results in an individual voice being chopped up into mere snippets from beginning to end, then some of the rests must be eliminated. A part must have a satisfactory melodic flow of its own.

7. Care must be taken over the ending of the phrase preceding a rest. It is not essential always to end a phrase (in one individual voice) on an accented beat, or even on the accented part of a beat ; but a phrase *must* end on a harmony note, even though this be unaccented. The following is a complete example of the kind of exercise with which this chapter is concerned. •Study it and the comments which follow.

At (*a*) the upper parts end their little phrases on accented beats.

At (*b*) they end on unaccented beats, but with harmony notes.

Note also that the bare octave at (*c*), the bare 7th at (*d*) and the 7th and 5th at (*e*) are all acceptable. Many of the imitations are free as to interval. Ex. 75 shows examples of bad phrase-endings.

At (i) the alto phrase-ending is ineffective—the note-values are too short.

At (ii) the soprano ends a phrase on a passing note (D). This is definitely bad since a note followed by a rest must always be a harmony note.

(iii) is possible since the soprano F can be considered as the 7th of V7b, *i.e.* a harmony note. But it is not altogether effective.

8. Always remember that a note followed by a rest within the same bar lasts in effect until the next accent. Ex. 76 is bad.

The soprano G at (*a*) lasts mentally across the second (unaccented) beat of the bar, causing an ugly clash against the bass G sharp. Similarly the alto C at (*b*) lasts in effect to the end of the bar, clashing badly with the implied V7d in A minor on the fourth beat. An improved working would be:—

In this both S. and A. have their phrases taken on to harmony notes on unaccented beats and the clashes are avoided.

9. When using rests, care is needed to avoid implied consecutives. A part entering on the weak part of a beat counts as if it entered at the beginning of that beat, so that Ex. 78 really has consecutive octaves between S. and A.

Ex. 78.

Contrary motion 5ths or 8ves can be permitted (see ⌐¬ in Ex. 77) provided the parts are independent in movement and provided also that one of them is introducing a point of imitation. But there is no need to indulge in this licence gratuitously.

10. It is desirable that when rests are used, the beginning of a phrase in one part should overlap the end of a phrase in another part.

Ex. 79.

At (i) there is a complete hiatus in the upper parts over the bass E—and incidentally the alto's final B clashes mentally against the rest of the bar. (ii) rectifies both these faults.

11. In working the exercises which follow, the first step, as always, is to sketch the chord-basis, which may be subject to some variation to allow of good imitation. For example, the 4th of the scale in a given bass may be IV, IIb or V7d (provided this last can resolve properly), whichever allows of the best imitation. But it may again be stressed that the harmony must not be weakened. Follow the steps in the working of this exercise:—

Complete the following in three-part imitative counterpoint :—

Ex. 80.

A tentative chord-basis has been inserted, completing the first step in the working. The next step is to sketch in possible points of imitation, remembering that it is not essential that the added parts should invariably alternate their entries. Exact reproduction of the given quaver figure will only be used where it fits comfortably. The essential thing is to introduce the rhythm ♪♫♩ in some descending form.

Ex. 81.

This has involved two changes in the harmony as originally envisaged. At (*a*) IV is replaced by IIb and at (*b*) Ic is replaced by V. It so happens that all the imitations are exact as to interval. Note the use of appoggiaturas at (*c*). It should be borne in mind that although a certain note may be a concord in the initial statement of a figure, it need not necessarily be so in imitations. The soprano D in bar 1 is a concord, but the notes which correspond to it in the imitations can be either concords (*i.e.* harmony notes) or discords, provided that if they are the latter they resolve correctly.

All that now remains to be done is to complete each voice, bearing in mind the various warnings already given.

Ex. 82.

Note the careful management of phrase-endings to avoid mental clashes. All points of imitation are preceded by rests except at (*a*) where the alto must carry on to the third beat of the bar so as to complete a satisfactory cadence in the dominant. In any case, with such a short figure any more rests would give too " chopped up " an effect, lacking in " flow."

The doubled 3rd at (*b*) is harmless. Such doublings, except in the case of the leading-note, are always permissible if justified by either imitation or flowing movement of parts.

12 The last bar of Ex. 82 is rather " bald " in effect. It can be improved by crossing A. above S., thus:—

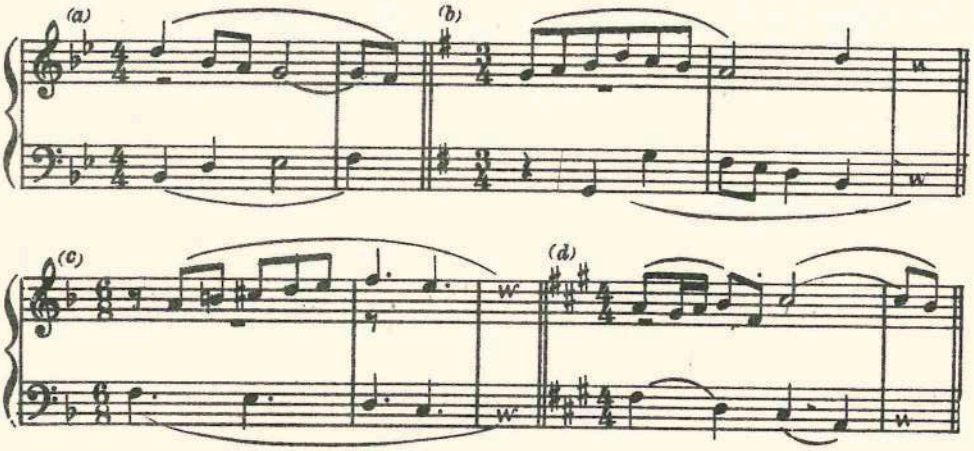
Ex. 83.

There is no objection to ending with parts crossed.

13. In the following exercises the student should not attempt (even if he is moved to do so) anything complicated such as inversion or cross-rhythm imitations. They are designed for simple treatment ; the only complication lies in the handling of the various forms of melodic decoration involved in the given figures.

EXERCISES

1. Add an inner part to each of the following openings. Let it enter in imitation of the top part, after the given rest.



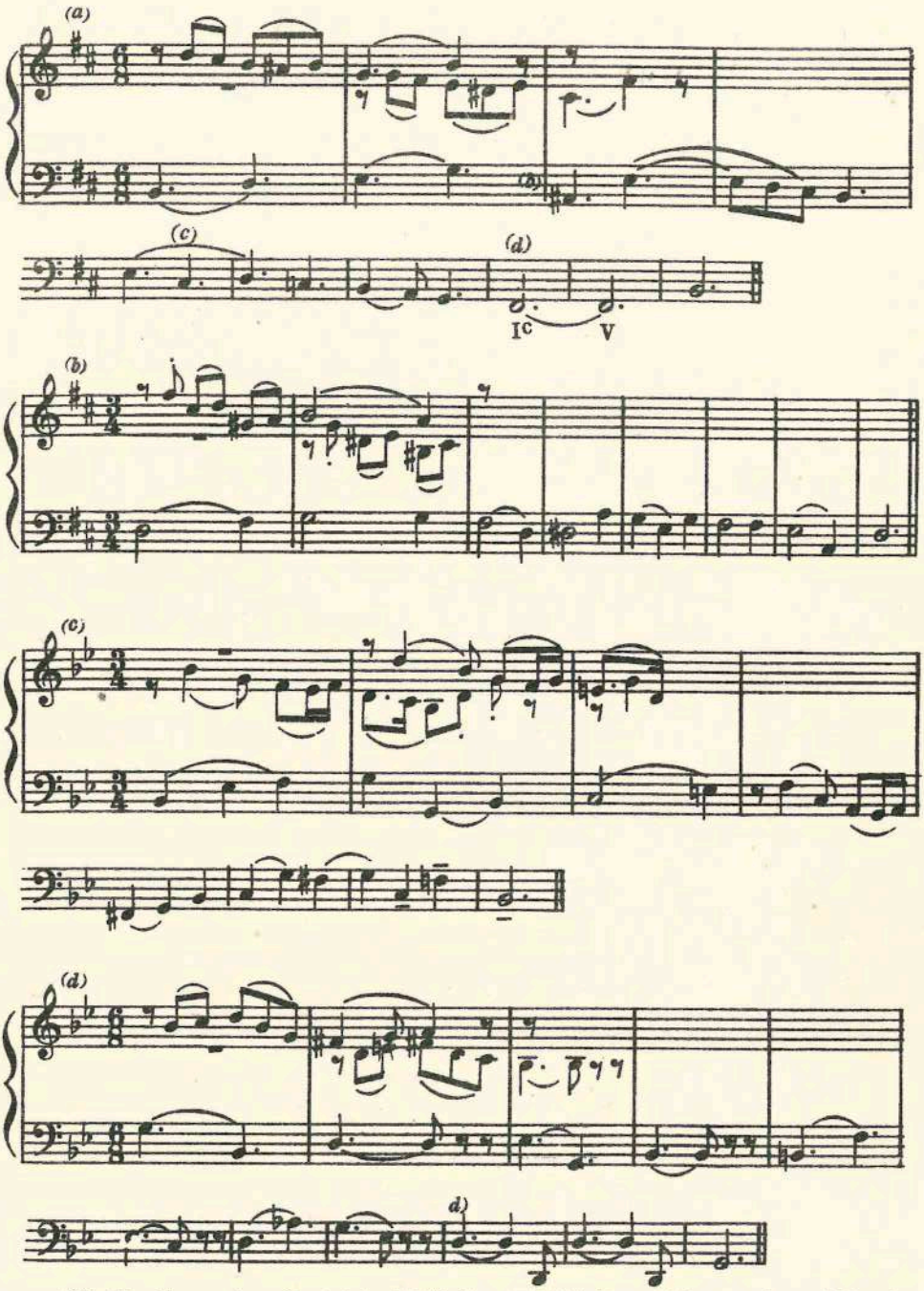
2. Add a top part similarly to each of the following:—

3. Complete the following for violin, viola and 'cello. Write in open score.

4. Complete for S.A.B. in open score.

(*a*) Modulation to the subdominant over this pedal is desirable.

5. Complete for violin, viola and cello in open score. Add bowing.



(*b*) The leap of a diminished 7th is good if followed by a note within its compass, often, though not necessarily, a semitone above the second note of the interval.

(*c*) Modulate to D major.

(*d*) Keep up imitation over this pedal.

ELEMENTARY THREE-PART WORK (II).

1. If the top part is given there are certain points regarding the use of rests which need special care, in particular rests in the bass. If the bass rests, the inner part becomes the actual bass for the time being and must be treated as such. It must also be borne in mind that the note on which a bass phrase (or any other phrase, for that matter) ends lasts in effect to the next accent, though this does not justify the use of a bad progression above the inner part.

Ex. 84.

At (i) the S. and A. move in parallel 4ths above the rests ; this is unmusical. (ii) is unexceptionable ; the parallel 6ths could stand equally well if the bass were sustained.

2. Bear in mind the possibilities of the arpeggio $\frac{6}{4}$, either from the root or the 3rd of the chord. Also downwards (iv).

Ex. 85.

At (i) the $\frac{6}{4}$, complete, is approached from the root.

At (ii) it is approached from the 3rd and produces a momentary bare 4th. This is acceptable on the unaccented part of a beat.

At (iii) note also the movement of the inner part ; the passing discord of the 7th against the bass is acceptable. On the fourth quaver the 3rd of the chord (E) is missing, but this is counteracted by the passing 7th (B against C) in the bass.

At (iv) the progression produces a bare 6th on the second quaver.

3. Where the bass enters after a rest it may begin with the bass of the second inversion of a chord, *provided it moves directly to the root of the same chord* and provided, also, that it does not produce a bare 4th.

Ex. 86.

The underlying implication is as at (ii). This procedure is best used only if the bass is entering with a point of imitation.

4. If the given top part is in long notes, it is useful to remember that two chords to a note are often possible.

Ex. 87.

The use of two chords in such cases will often solve the problems both of effective harmonization and good imitation.

5. Follow the steps in this working:—

Ex. 88.

To save space, a tentative harmonic basis has been inserted. Note the treatment of the repeated E in bar 5 as a " long note "—dominant of A minor with V—I harmony below it. Also the " stock " harmony, V—Ib—IV—I, under the final tonic pedal. Passing reference to the subdominant key may be useful here.

Imitations are now sketched in:—

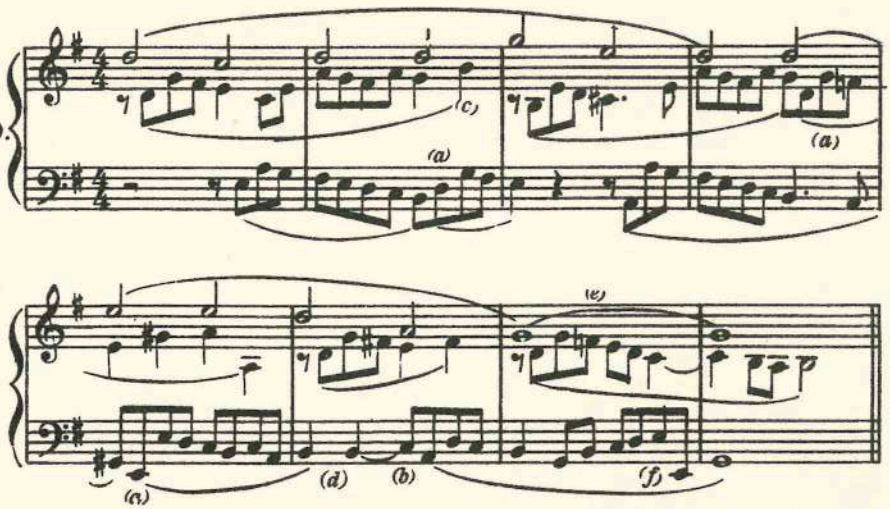
Ex. 89.

Note :—(*a*) This opening leap of a 4th is modified at (*b*) but the *approximate* shape of the figure is retained.

(*c*) Use of arpeggio $\frac{6}{4}$.

The parts are now completed:—

Ex. 90.



Note :—(*a*) It is not possible to precede these points of imitation by rests without chopping up the phrases unmusically.

(*b*) Here a rest before the imitation is ruled out on account of the alto which, without the part beneath it, would produce a bare 4th on the accent.

(*c*) Alto is carried on to the end of the bar to avoid a bare 5th.

(*d*) The repeated crotchets are more rhythmical than a single minim B.

(*e*) The F natural differentiates this point from the otherwise identical alto in the preceding bar.

(*f*) The *inverted* plagal cadence avoids a bare 5th, C—G, above the bass.

It will be noticed that although the initial imitation is close—only half a bar's distance—this closeness is not maintained throughout and is, in fact, impossible. The unequal spacing-out of the points of imitation gives variety—a point not to be overlooked.

6. A further example for strings, with a more lengthy figure for imitation, is subjoined for study.

Ex. 91.

Note :—(*a*) Implied second inversion (IVc) taken in arpeggio.

(*b*) Incomplete second inversion of V7, bass quitted in arpeggio. This is good—V has already been established.

(*c*) Alto, which is momentarily acting as bass, implies a second inversion. This is permissible since the two upper parts form a 6th. A bare 4th above the alto would be bad.

(*d*) Here the C. F. takes up the figure for imitation so the added parts have less movement, to allow the C.F. to stand out.

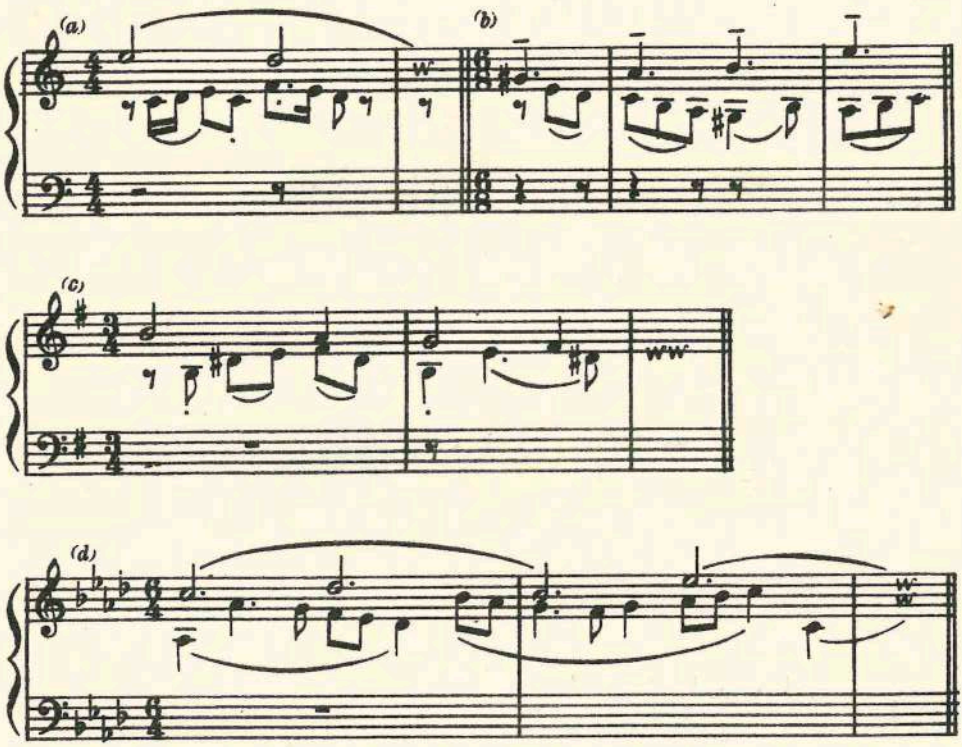
(*e*) Rhythmically it would be satisfactory to end the 'cello phrase on this C ; but since this note would last in effect to the end of the bar there would be a bad mental clash on the 3rd beat. The 'cello is therefore taken to E.

(*f*) The crossed upper parts enable the viola to take the given figure effectively.

Note also that in this example the imitations are continuous. This is due partly to the longer figure and partly to the fact that it fills one whole bar.

EXERCISES

1. Add a bass to each of these fragments. Let it enter in imitation of the inner part, after the given rest.



2. Add an inner part similarly to each of the following:—

3. Complete (*a*) for violin, viola and 'cello and (*b*) for S.A.B. Write in open score.

4. Complete for S.A.B. in open score.

5. Complete for violin, viola and 'cello in open score. Add bowing.

CHAPTER 6.

ELEMENTARY THREE-PART WORK (III).

1. If the inner part is given, the first step is to sketch the harmonization as if it were the melody and then to work out possible imitations above and below it. If the two preceding chapters have been thoroughly mastered, little extra difficulty should be encountered.

2. Follow the steps in this working:—

Ex. 92.

A tentative chord-basis has been inserted. Sketch imitations:—

Ex. 93.

Fill in the gaps, preceding points of imitation by rests where convenient and appropriate:—

Ex. 94.

Note :— (i) At (*a*) the second note of the figure is treated as a suspension ; at (*b*) it is a harmony note.
At (*c*) the fourth note of the figure is an accented passing note ; at (*d*) it is a harmony note.
These variations of treatment are both legitimate and helpful. The main thing, as has already been stressed, is to keep recognizably to the shape of the figure. In bars 3 and 8 it is slightly modified.

(ii) In bar 6 there is a momentary implied $\frac{6}{4}$ on the first quaver. Upper parts form a 6th.

(iii) The management of the final cadence, V7b—I. Va—I would only be possible by weakening the melodic line of the bass.

(iv) The use and management of accented passing notes in the bass should be closely studied.

(v) The value of exploring the possibilities of modulation. The change to E minor in bar 5 makes available the good imitation in the top part, which would not otherwise be possible.

8. A long note in a given bass at a cadence should be taken as the *root* of a chord ; this may involve modulation, the chord concerned being either the tonic or the dominant of a new key, depending on the way in which it is approached. Consider the following:—

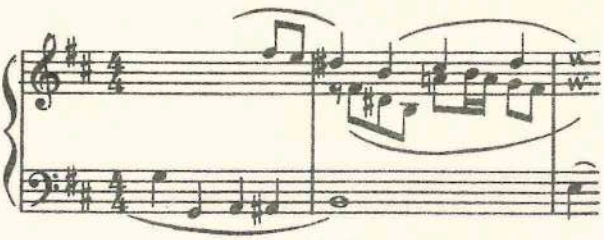
Ex. 95.

If the semibreve B in bar 4 be taken as the bass of a $\frac{6}{3}$ it will be found (apart from the fundamental harmonic weakness of " sitting down " on IVb) that it is not possible to get satisfactory movement above it, whether imitative or not. If it be taken as the root of VI in D major it might serve as the second chord of an interrupted cadence ; but even so it will not be harmonically really satisfactory, nor will it be easy to move above it in an effective manner. But if taken as the root of the chord of B *major*, *i.e.* V in E minor, the problem is easily solved thus:—

Ex. 96.

If approached from A sharp, this B would then become the tonic of B major. (B minor would seem the more obvious key, but B major, becoming in turn the dominant of E minor, leads onward more fluently.)

Ex. 97.



Similar treatment applies in the case of a note followed by rests:—

Ex. 98.

Here the B lasts in effect to the end of the bar, while the ensuing E begins in effect immediately after the barline. Hence:—

Ex. 99.

4. The only remaining matter to be considered in this chapter is inversion of the figure for imitation. No rules can be given, and the only possible advice is that if the figure will not fit directly at any given point, the student should consider whether it will fit if inverted. Inversion may, of course, be perfectly free. Even the original shape may, if necessary, be discarded and only the rhythm maintained.

5. Ex. 100 demonstrates the above points

Ex. 100.

Note :—(*a*) Slight modification of figure, uninverted.

(*b*) Exact inversion of figure.

(*c*) Slight modification, inverted.

(*d*) Considerable modification. In bar 5 the soprano imitation keeps only the rhythm.

(*e*) Could be considered as a modification of the figure inverted.

The point to be realized is that despite all these modifications the passage " hangs together " well. This is due to (*a*) sound harmonic basis and (*b*) adherence to the rhythm of the figure.

6 The exercises which follow cover all the points dealt with in this and the two preceding chapters. While there is no need for the student to look for obscure modifications of the given figures, he must be prepared to make use of any or all of the devices so far considered.

EXERCISES

1. Add the missing part to the following opening fragments, entering with imitation by inversion.

2. Complete the following for S.A.B. in open score.

* Note the fresh figure for imitation here. A return may be made to the opening figure from the last quaver of bar 4

3. Complete the following for violin, viola and 'cello in open score.

Treat the above as an exercise on unaccented appoggiaturas.

END OF PART I.

Chapter 7.

MORE ADVANCED THREE-PART WORK (I).

1. The type of exercise with which the three preceding chapters have been concerned has so far been dealt with on relatively simple lines. Both examples and exercises have been so arranged that the given figure for imitation is always stated in full and with the same rhythmic progression at every appearance. For example, in Ex. 93 the given figure always begins on the second quaver of the bar and progresses to the next accent. We have now to consider some complications which, while not applicable in every case, must nevertheless be understood as part of normal contrapuntal technique.

2. The possibilities to be dealt with are:—

(*a*) Imitation of the given figure at a closer interval of time than in the given opening. This may involve:

(*b*) Curtailment of the figure and, in certain cases:

(*c*) Cross-rhythm imitation.

It has to be admitted that but little direct and practical help can be given. The ability to " spot " the places where any of these procedures is appropriate, or whether they are appropriate at all in any given instance, depends almost entirely on the student's insight and experience plus a good deal of (sometimes fruitless) experiment. One or two short suggestions can be offered together with analysis of examples. Like anything else connected with imitation, the procedures should never be forced in at the expense of good harmony or easy melodic flow of the parts. If they will not fit comfortably, discard any idea of introducing them.

3. Close imitation gives a kind of *stretto* effect and, if appropriate, helps considerably to avoid rhythmic monotony. This fault is to some extent present in, *e.g.* Ex. 91 and 94, though variety of pitch, modulation, etc., prevent it from becoming too obvious. (In any case, as has been indicated above, the preceding examples and exercises have been deliberately designed for uncomplicated treatment.) Leaving aside, for the moment, the question of cross-rhythm, the possibility of decreasing the time-interval of imitation postulates a figure which is long enough to bear such treatment. To try anything in the nature of a *stretto* with such a brief figure as that on which Ex. 82 is based is obviously a work of supererogation. In other words, a waste of time. But closer imitation of a figure which occupies a whole bar of quadruple time is often possible. The most effective place for it is after the central cadence, or at least towards the end of the exercise, so that the interest of the imitations becomes to some extent cumulative.* If the earlier points of imitation are at a whole bar's distance, some of the later ones—not necessarily all—may be at the half bar. Ex. 101 shows the procedure, which has been managed well enough without curtailment of the figure.

---

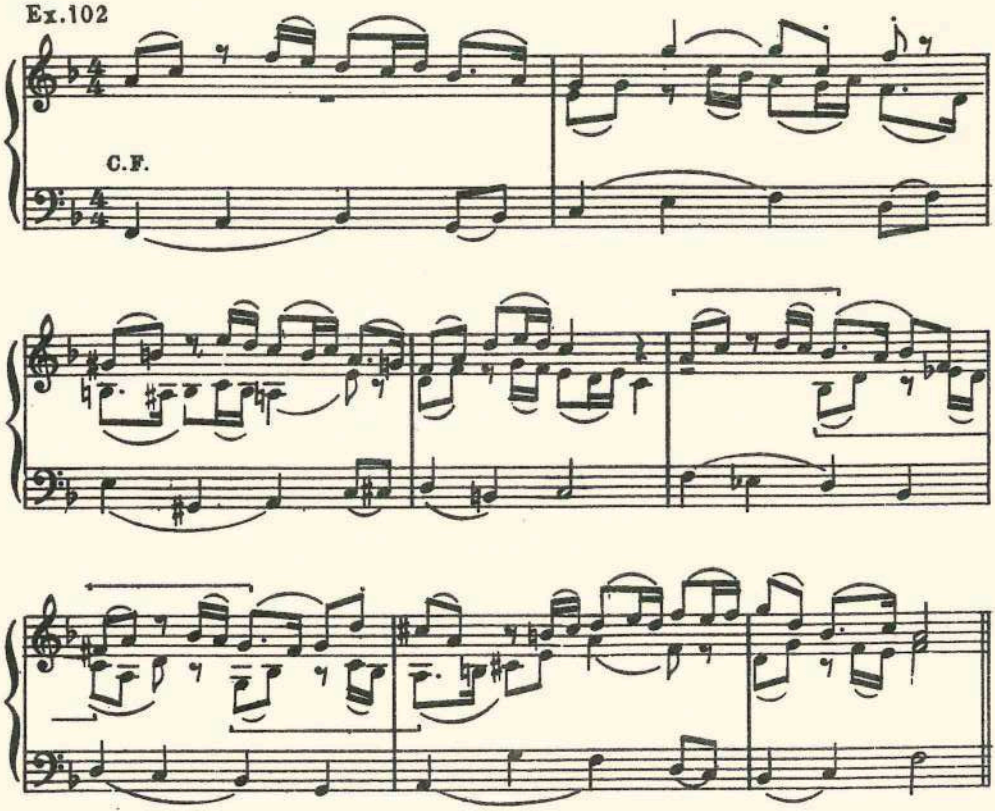
* Compare the academic method of making closer and closer *stretti* as a fugue progresses towards its end.

Ex. 101

Note the overlapping entry of the alto on the sixth quaver of bar 4.

4. Do not hesitate to curtail the figure if it will not fit in its entirety. It is the beginning of it that matters and it is to be noted that if this beginning is lacking in rhythmic or melodic point, no *stretto* should be attempted. There must be sufficient vitalty for the figure to draw attention to itself at its entries.

Ex.102



Note:— (i) The *stretto* in bars 5 and 6. In this case the complete figure will not work and no attempt is made to make it do so. The rhythm

is sufficiently noticeable to produce the desired effect.

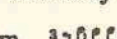
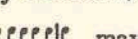
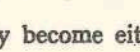
(ii) Sequential treatment in bars 5 and 6. A sequence at this point in a C. F. of this character is a not infrequent indication of the possibility of a *stretto*.

(iii) Inversion of the figure in bar 7. The student is recommended to try to work the figure here uninverted and then to criticise his effort.

(iv) After the *stretto* in bars 5 and 6 this inverted entry states the figure *in full*.

(v) Final reference to the figure in bar 8.

5. Not all C. F.'s will bear such closely-knit treatment as the above. If no kind of imitation—direct or inverted, close or otherwise—seems possible at any given point, discard the idea and simply add two melodious parts in the suggested style.

6. Cross-rhythm imitation will occur only in triple time. If the initial imitation is at one bar's distance, *i.e.* three beats, as, *e.g.*, in Ex. 94, it may be possible to close it up to two beats. There is no need to try to close it up further to one beat, the likelihood of it working thus is too remote. This kind of *stretto* treatment obviously modifies the rhythmic progression of a figure ; for example, the rhythm  may become either  *or*  Curtailment is even more likely to be necessary than in such a case as Ex. 102 and again it is essential that the beginning of the figure should have adequate rhythmic/melodic point. Cross-rhythm possibilities of such a rhythm as that given above might well be:—

Ex. 103

In this connection it is specially desirable that each entry should be preceded by a short rest and it should hardly be necessary again to mention that melodic shape may be modified *ad lib*. One example should suffice ; the rest is practice and experience with the repeated warning not to force such imitation.

Ex.104 C.F.

Note :— (i) The brackets show the cross-rhythm imitations.

(ii) For harmonic reasons there can be no rest before the bass entry in bar 6.

(iii) Use of inversion and freedom of interval in the imitations.

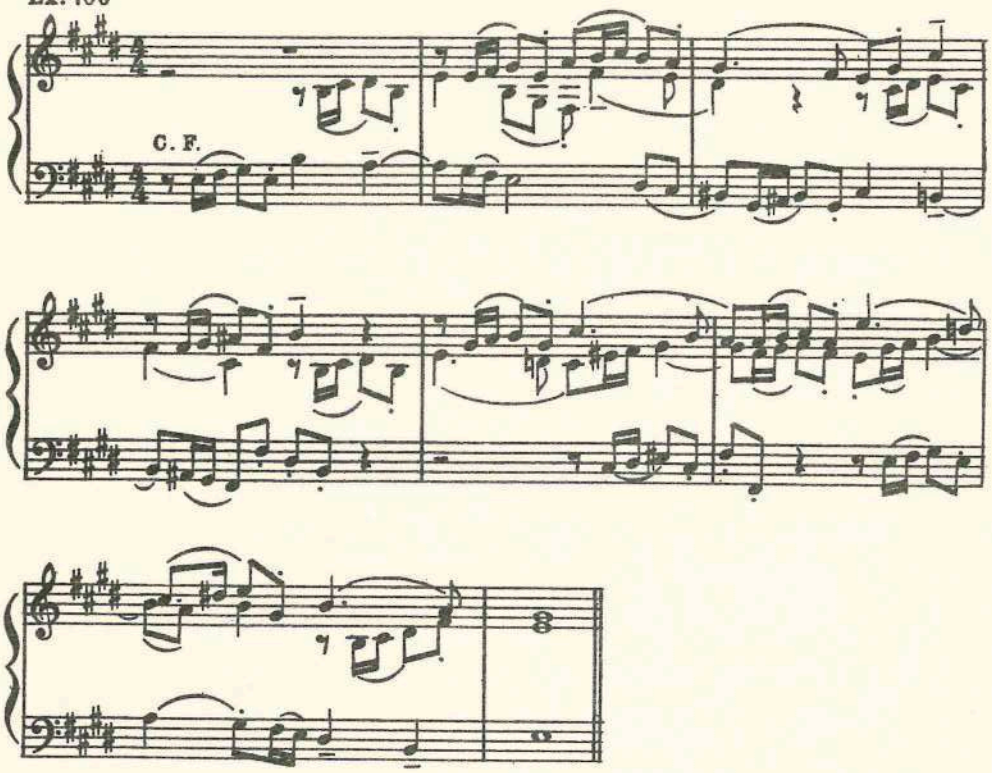
It so happens that imitation at only one beat's distance is possible in bars 5 and 6, though this was not envisaged when the example was being constructed.

Ex.105

With such close *stretto* it is obvious that no intervening rests are possible. Note the free use of inversion.

7. In all the examples and exercises so far given, the C. F. has been mainly, if not entirely, in slow-moving notes, making little, if any, reference to the figure proposed for imitation. The more lively type of C. F., which takes an equal share with the other parts in the imitations, presents little extra difficulty. Once a suitable chord-basis has been evolved the working proceeds on the usual lines and the ultimate result should tend to be more interesting than is usually the case with a slow-moving C. F. One example will suffice and should be studied closely. There should be no need at this stage to trace the progress of building up a solution in detail.

Ex. 106



8. One further possibility must be considered, *viz.* the case where there is a double figure for imitation, the two elements being more or less simultaneous and at the same time contrasted with each other. It is not possible even to hint at any precise method of dealing with such cases. Either or both figures may be used at any given point, the only guide as to what is intended being what will fit the harmonic basis. An example should make things clear.

Ex. 107

The indications (*a*) and (*b*) should preclude the necessity for further comment.

9. The exercises which follow have not been classified in any way ; it will be more profitable for the student to discover for himself the appropriate method of treatment. Not all will bear the application of the principles of this chapter.

EXERCISES

1. Complete the following in free counterpoint for S.A.B. All work in open score.

2. Complete the following in free counterpoint for violin, viola and 'cello. Work in open score, adding bowing.

3. Complete the following for organ.

Chapter 8.

MORE ADVANCED THREE-PART WORK (II).

1. If the student has thoroughly mastered the principles and methods of working laid down in the four preceding chapters, the more extended type of three-part contrapuntal exercise should present no serious problems. There are numerous varieties of exercise—most examiners have their favourite kinds—and doubtless further variations will be invented from time to time ; but the basic principles of treatment remain unchanged, *viz.* imitation and an abundance of rhythmic and melodic interest in the added parts. It is obviously impossible, for reasons of space alone, to deal with every kind of question that is likely to be encountered in the various examinations. We shall therefore consider three of the possibilities, choosing those which appear to cover between them the greatest amount of ground. It is not proposed to deal with the working-out in more than moderate detail, and it is suggested that the student may in each case attempt a sketch working of his own before studying the given solution.

2. The method of working in all cases may be summarised thus:—

(i) Decide on harmonic basis ;

(ii) Sketch imitations, allowing for the possibility of inversion if the given figure is of a type which is appropriate to this device ;

(iii) Join up, ensuring adequate use of rests to precede points of imitation.

3. (*a*) Question:—

Complete the following in free contrapuntal style for violin, viola and 'cello.

Ex. 108

The chord basis is simple enough (see Ex. 109). Note the sequence in bars 5 and 6. Central cadence is in bar 4, so in bar 5 we shall hope to let the viola lead off, in contrast to the violin lead in bar 1. We may also hope to achieve something of a climax over the dominant pedal in bar 7.

Chord-basis and sketch of imitations:—

Ex. 109

Note :— (i) Inversion of figure in bars 5 and 6.

(ii) Violin resumes the lead in bar 7, an octave above the beginning. This provides our climax and also avoids monotony of pitch.

(iii) Figure is not used in bars 2 and 4. This avoids monotonous repetition and adds to the effect of the continuous imitations in bars 5 to 8.

Fill in the missing links:—

Ex. 110

Note :—(*a*) Some resemblance to the given figure, but not exact enough to be monotonous.

(*b*) This matches (*a*)—good balance.

(*c*) Adequate halt in the movement to make the cadence clear.

(*d*) The half-bar rest in violin helps to give point to its ensuing imitation.

(*e*) No rests here. The unbroken movement is desirable to avoid too much of a " chopped up " effect. Note also the little canon between viola and violin in these two bars.

(*f*) This anacrusic quaver gives a neat " lead-in " to the figure and saves things from being too square-cut.

(*g*) The high E suggested in Ex. 109 would give close octaves with the 'cello across the next barline ; hence the substitution of this B.

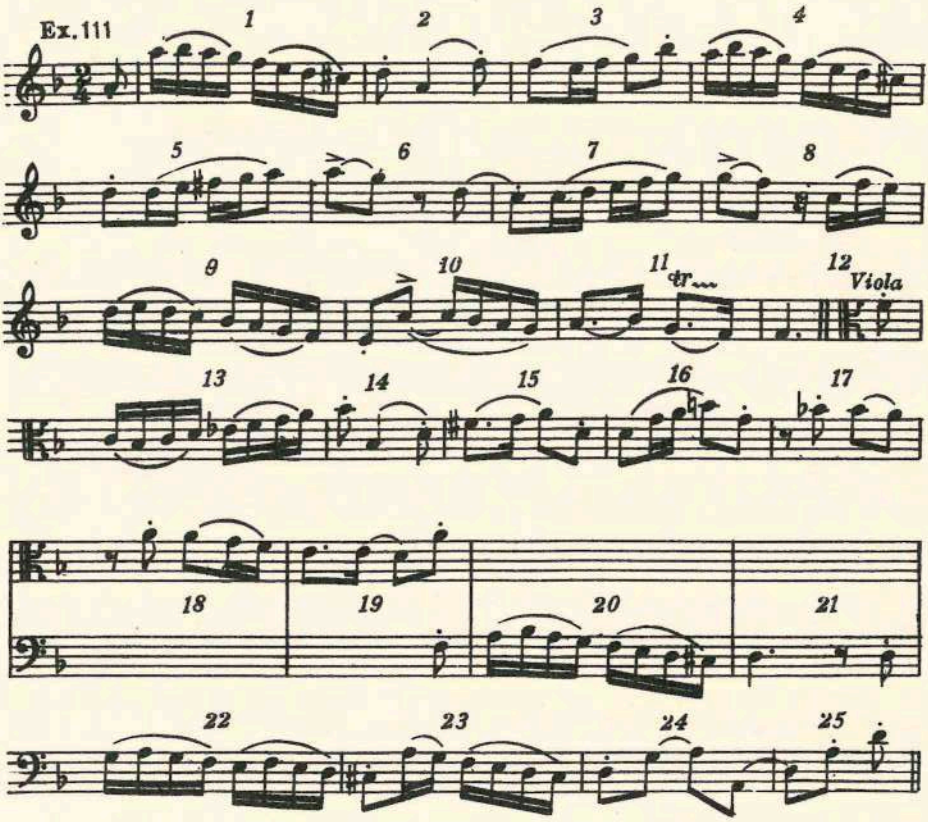
(*h*) A useful type of figure to keep up movement. To try to use the given figure here would be inconvenient and ineffective—the student is recommended to try the experiment himself.

(*b*) If circumstances permitted, the central and final cadences would be made to correspond (the exercise considered next gives an example of this). This procedure is not possible in the present instance since the chord-rhythms differ at the cadence-points, being | V — I || and V | I || respectively.

4. (*a*) Question:—

Complete the following in free contrapuntal style for violin, viola and 'cello.

Ex. 111



This is obviously of a more advanced type than the preceding example and will need more lengthy and detailed analysis. The student should copy it out in open score and sketch a harmonic basis. He should then build up the working bit by bit by copying in the following examples as they occur. He will thus be able to follow the gradual evolution of the solution and will be the better able to understand the application of the method of procedure.

(*b*) Note, in advance, the following points:—

(i) The principal figure is that proposed in bar 1.
(ii) The initial leap of an octave may always be modified.
(iii) The essentials of the figure are:—
  (*a*) the shape of the first four notes and
  (*b*) a bar full of more or less scalic semiquavers.
(iv) A *fugato* opening is obviously expected.
(v) The possibility of the appearance of subsidiary figures for imitation —always to be considered in any reasonably lengthy exercise.
(vi) The possibility of some kind of recapitulatory effect at the final return to the tonic.
(vii) The possibility of a *stretto* in this recapitulation.
(viii) The inversion of the figure in bar 18.

(*c*) We now begin the " build-up." For the opening *fugato* it is best, since the first entry is the violin, to bring in next the viola and then the 'cello, so that this last entry is in an outside part. This is a point of general application. Hence:—

* Ex 112

Note the slight modification of the 'cello in the second half of bar 8. The figure will not fit otherwise.

(*d*) Bars 5 to 8 are sequential—alternate quick-moving and slow-moving bars. Bar 5 would therefore seem to propose a subsidiary figure. The chord-basis (see Ex. 113) should be obvious and so the viola has some scope:—

Ex 113

(*e*) The viola obviously cannot continue its imitation in bar 8 any farther than is given. Care will be needed to avoid the consecutive octaves between violin and 'cello—contrary motion is probably the only way out.

Bar 9 resumes the original figure and bar 10 seems to ask for an imitation:—

Ex 114

This imitation is preferably to be given to the 'cello since the viola has just had a good share of the imitative interest. Unless the bass is definitely of an independent character, this interest must always be well and fairly distributed between all the parts.

(*f*) Since bar 13, beginning the second section of the exercise, proposes the inversion of the original figure, it may be assumed that another *fugato*, on this inversion, is intended. The question of whether the imitations here are to be on violin followed by 'cello or *vice versa* is a matter of experiment to find out which is the more satisfactory harmonically. (Before reading further the student should make the experiment.) The only suitable solution is:—

---

* Short score is used to save space. The student should work in open score. Note that all bowing is added straight away.

Ex. 115

The 5ths marked in the second bar are harmless since the violin A is unessential. Note the slight modification at the end of the 'cello semiquavers.

(*g*) In bars 17 and 18 there are obvious suspensions on the third quaver of the bar and some close imitation of them is desirable. The chord-basis is:—

Ex. 116

Alternatives seem possible. At (*a*) we can use either the chord of C major or C minor, while at (*b*) the bass can be either E ♮—II in D minor—or E ♭, the root position of the Neapolitan 6th. Do not spend a lot of time vacillating between these possibilities since all are equally good. Make an immediate choice and stick to it. We will decide at once on C minor chord at (*a*) and E ♭ bass at (*b*). Hence:—

Ex. 117

(*h*) We must bear in mind that the 'cello at this point will need to be kept moving, or there will be a sudden " drop in the temperature." With all the semiquaver movement we shall already have had, it will not be good to have an odd couple of bars with only quaver movement.

(*i*) Bars 20-21 must be V—I in D minor, and the 'cello takes up the original figure uninverted. This implies something recapitulatory and if we can work the figure in *stretto*, so much the better. Experiment reveals the following possibility:—

Ex. 118

(*j*) Before beginning the " joining-up " process, we must consider whether the central and final cadences can correspond. In other words, will the violin part, suitably transposed, of bars 11 and 12 fit over the 'cello of bars 24 and 25. Obviously it will and we shall also ensure that the viola parts are the same in both cases.

Ex. 119

(*k*) If the student has built up his sketch as originally suggested, he should now have the following:——

Ex.120

(*l*) In the final process of completion take care to keep to the given style.

Note :— (i) The viola in bar 3 does not continue exact imitation of the violin in bar 2. This is immaterial.

(ii) The 'cello in bar 4 does manage this imitation. Since this fits, it is good to use it.

(iii) In bar 5 the viola is able to anticipate the suspension figure of bars 6 to 8. This is all to the good since the ultimate effect is that the suspensions in bars 6 to 8 arise out of that in bar 5.

(iv) In bars 6 and 8 the 'cello could take the rhythm ♫♫ simultaneously with the viola. By *not* doing so it enables the important viola part to stand out more clearly. Never obscure imitations by over-elaboration in free parts.

(v) Although the viola cannot complete its point of imitation in bar 8 the 'cello is able to carry on its own independent rhythmic figure into bar 9.

(vi) The characteristic Bach-ish 'cello in bars 12 and 25—a common and useful idiom.

(vii) Another Bach-like 'cello part to keep movement in bars 17 and 18.

(viii) Modification of chord position at the beginning of bar 19. To get to Vb in D minor here would mean spoiling the 'cello part of bar 18. It is necessary to be prepared to make such small modifications of the original sketch, provided (as always) that the harmony is not weakened.

(ix) Exact correspondence of cadences.

5. In this type of exercise a new, episodical figure may occur after the central double bar. It should be treated on the usual imitative lines and in such a case a recapitulation based on the original figure is more than ever likely.

6. (*a*) Question:—

Complete the following in free contrapuntal style for violin, viola and 'cello.

Ex. 122

Analysis shows the following:—

(i) There can only be one figure for imitation ; the entries of it, either direct or inverted, follow each other so closely in the given part that there is no room to introduce a subsidiary one.

(ii) Some use of inversion in the latter part of the exercise seems indicated—see bar 10.

(iii) Imitation at half-bar's distance seems likely since in bars 11 and 14 the inverted figure appears beginning on the fifth quaver instead of the second.

(*b*) It should also be borne in mind that in any type of exercise, whether short or long, some kind of central cadence point is a certainty, even though it may not be as clearly defined as in the two preceding exercises in this chapter. There is as often as not a binary element in the more advanced kind of contrapuntal exercise. If the student makes merely a casual inspection of Ex. 122, he will almost certainly fall into the trap of assuming the central cadence to be in E minor in bar 6. Admitted that E minor, the relative, is not altogether an impossible key for the cadence, but far more likely, and giving far better balance, would be the dominant, D major, which key appears in bars 7 to 8. So, despite the rest in bar 6 and the lack of a halt in bar 8, we decide that the first section of the binary form ends on the first quaver of the latter. Such complete continuity as this implies is by no means to be disregarded as a possibility.

(*c*) A further point to be borne in mind is that although in the given opening both entries of the figure begin on consonant harmony notes, this is not a *sine qua non* with subsequent entries. Context permitting, the figure might begin as a 7th or on an unessential note. These possibilities should always be remembered where the given figure begins with step movement, especially descending.

Bearing in mind the above, we now sketch the imitations:—

Ex.123

Note :— (i) Quaver chord changes are acceptable in moderation provided there is adequate movement by step to avoid any feeling of congestion. The second half of bar 2—see the indicated basis—*being actually given*—implies that this possibility is permitted. Advantage has been taken in bars 14 and 15 as is shown by the chord-indications.

(ii) No attempt has been made to use the figure in *stretto* until after the central cadence. *Stretto* treatment is always more effective if confined to the latter part of an exercise.

(iii) A comfortable *stretto* of four entries (the first three inverted) is possible in bars 10 to 12.

(iv) No imitations are planned in bars 12 and 13. This is deliberate, so as to give a kind of breathing place after the *stretto* immediately preceding. Actually an entry is possible, similar to that in bar 6:—

Ex. 124

(v) Another *stretto* fits well after the half close in bar 14.

(vi) A final entry in the penultimate bar (16) is always desirable.

(*d*) The completed working:—

Ex.125

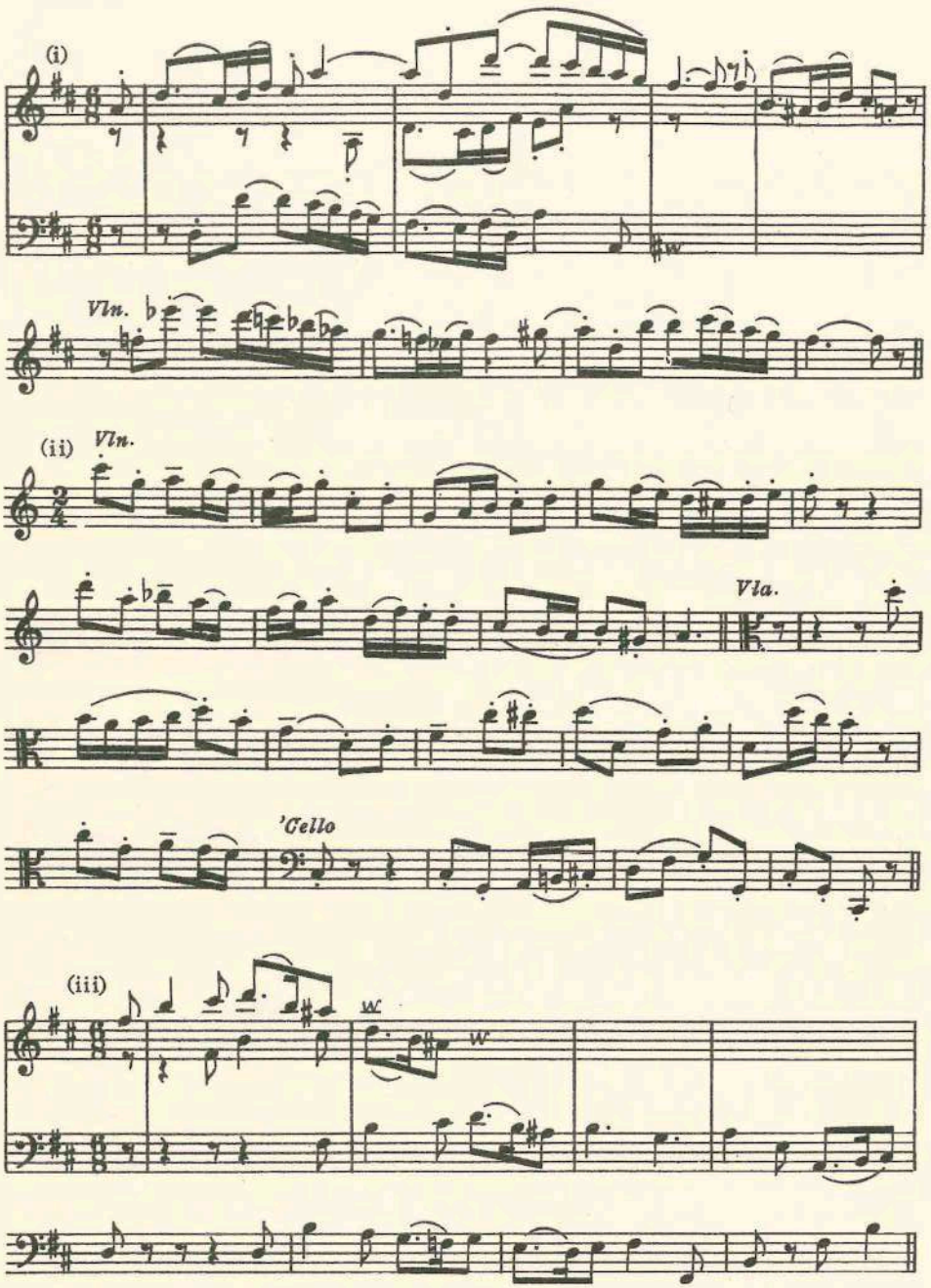
The student should study the above and note where advantage has been taken of the possibilities mentioned in para. 6 (*c*), and should note especially the management of such entries. The way in which rests are used is also to be scrutinized most carefully.

7. As a *coda* to this chapter it may be well to stress the fact that imitative contrapuntal work (and contrapuntal work *must* be imitative) should always be tackled on the lines indicated. It is quite useless for even the most confident and talented student to try to follow out the King's command to the White Rabbit: "Begin at the beginning and go on till you come to the end; then stop."* Once the harmonic scheme has been broadly settled, points of imitation should be sketched in, the more obvious ones first, and then the joining up proceeded with. If no imitation seems possible at any given point, simply write flowing parts in the given style until an entry is appropriate. The rest is practice and experience.

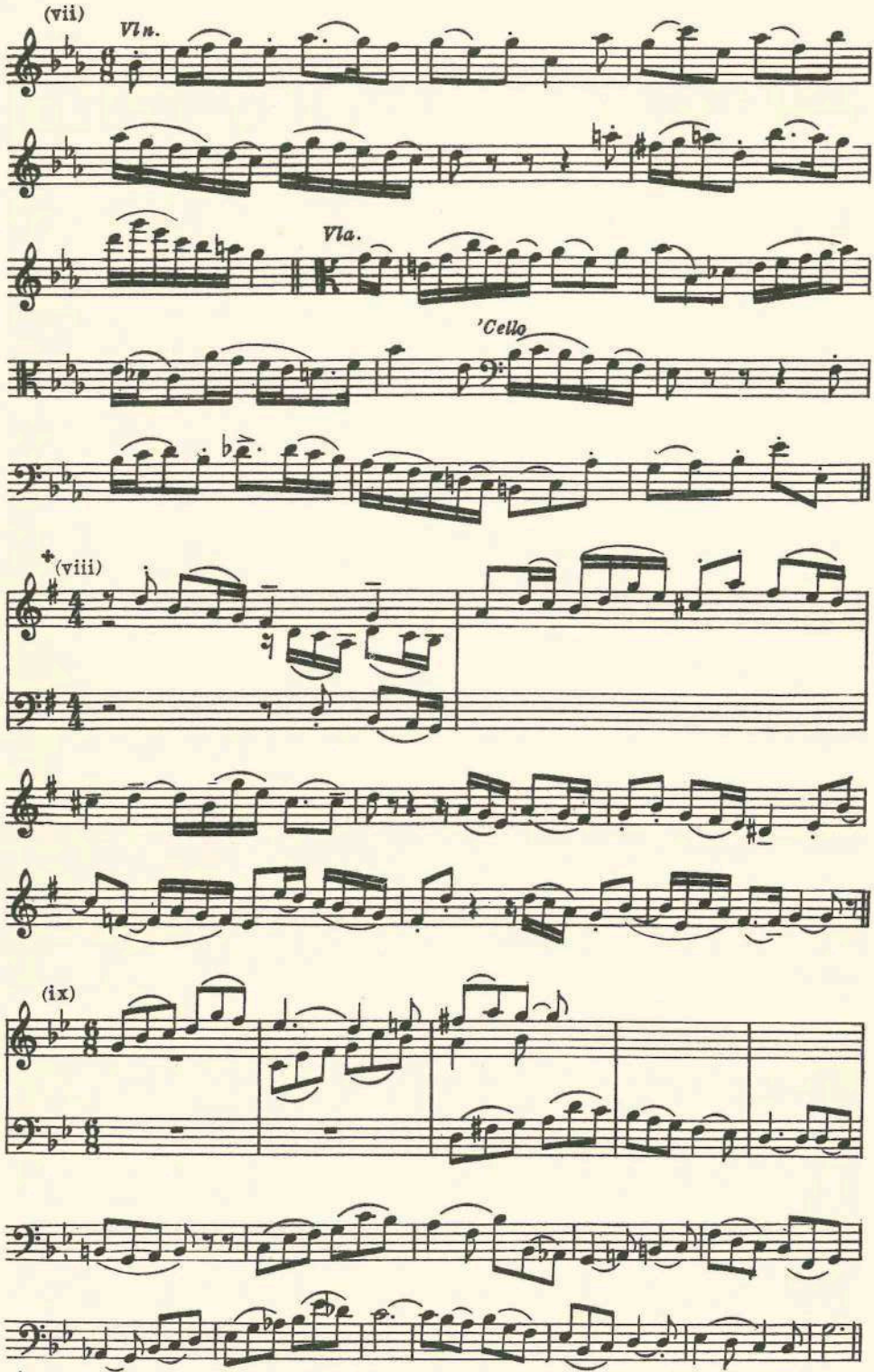
* One hopes that no musician should find such a work of imagination as "Alice in Wonderland" beneath his notice!

EXERCISES

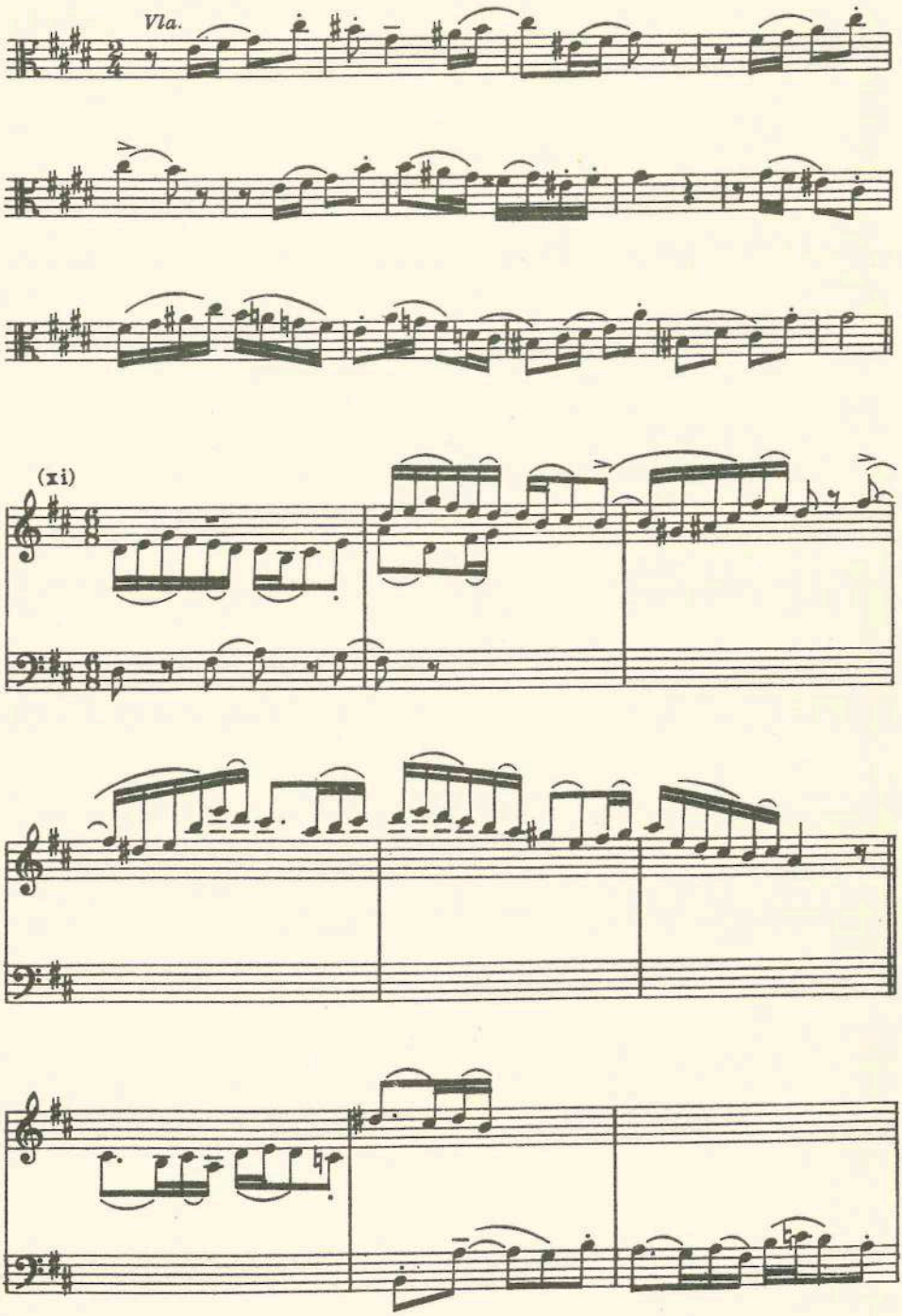
1. Complete the following in a free contrapuntal style for violin, viola and 'cello. All work in open score



(iv)
Vln.
Vla.
'Cello
(v)
(vi)
Vln.



✣ Note that in this there are two more or less simultaneous figures concerned.


Vla.
(xi)

Note that the 'cello of the above is largely independent.

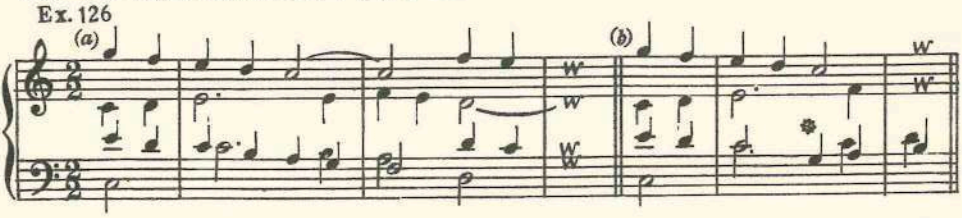
(xii)

Chapter 9.

FOUR-PART WORK.

1. If the principles of three-part work have been thoroughly mastered there is but little that need be said about four-part counterpoint. The only matter which is likely to arise with greater frequency is crossing parts. This is permissible *ad lib.* in order to obtain good melodic movement in any part. Since contrapuntal work as such is not concerned with harmonizing a melody in the ordinary "Harmony" sense, there is no objection to crossing above the top part; all the parts should have equal melodic value. Nor is there any objection to crossing below the bass, provided it is clearly realized that the part which actually has the lowest notes for the time being must be a good bass to whatever is above it. Ex. 126 (*a*) is satisfactory; (*b*) is not.

Ex. 126



Note the bad $\frac{6}{4}$ at *.

2. In vocal work without words added, all that needs to be watched, apart from the above, is to avoid exceeding the normal compass of the individual voices. Rests will be used as convenient to precede points of imitation and the possibility of subsidiary figures should not be overlooked. Phrases should be of "singable" length and all parts should be suitably slurred. A final pedal is always an invitation to use above it imitation of the *initial* figure, whatever subsidiary points may have arisen in the course of the exercise.

3. Since three-part work has been dealt with in some detail as to method of procedure, all that will now be done will be to show completed workings of a few specific questions, with any appropriate comments that may be deemed desirable.

4. Question:—

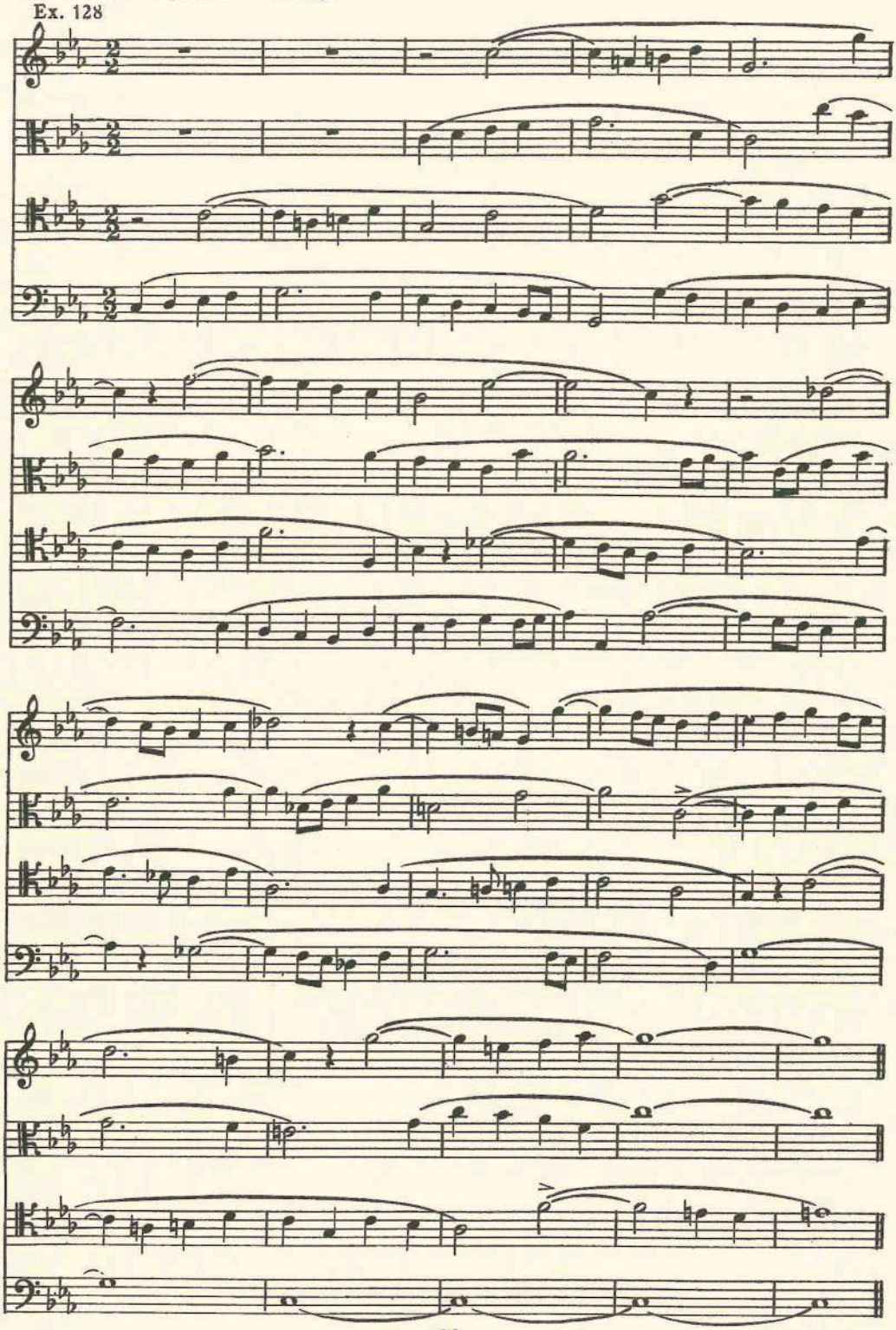
Complete the S., A. and T. in free imitative counterpoint. Work in open score with C clefs for A. and T.

Ex. 127

Bars 4 and 9 appear to propose subsidiary figures for imitation. Reference to the double figure in bars 1 and 2 will be made over the final pedal notes.

The completed working:—

Ex. 128



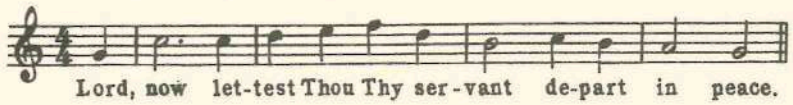
Note :— (i) The management of the imitations beginning in bar 4.

(ii) The way in which the tenor in bar 8 anticipates the new bass syncopated figure in bar 9

(iii) Management of the imitations over the pedals.

5. If words are given, care is needed over correct accentuation. It is surprising—not to say distressing—how many students, presumably quite well-educated, are capable of producing something like this:—

Ex.129



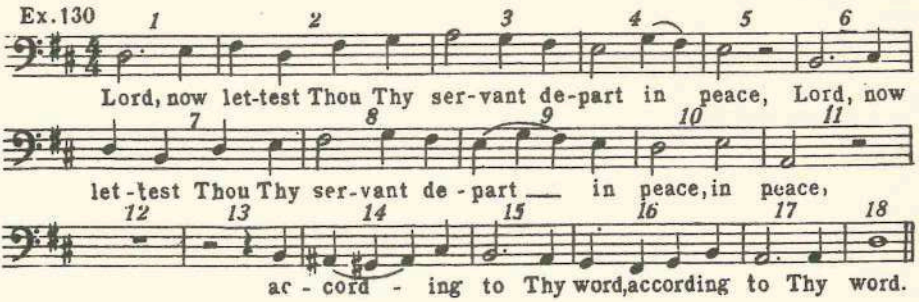
It is to be hoped that comment is needless!

6. A fresh phrase of words will often involve a new figure for imitation and if such a figure can be conveniently anticipated in one or more of the added parts so much the better ; but avoid forcing such anticipation. The principle is that shown in bars 7 and 8 of Ex. 128. Watch, also, for subsidiary figures apart from fresh words. Scalic passages are common in this connection and are easily handled.

7. Question:—

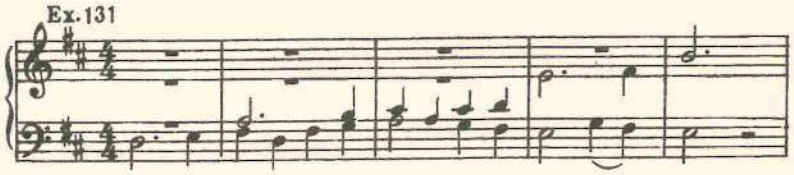
Add S.A.T. in free counterpoint, making what use you can of imitation. Work in open score with C clefs for inner parts, and insert the words.

Ex.130


1 2 3 4 5 6
Lord, now let-test Thou Thy ser-vant de-part in peace, Lord, now
7 8 9 10 11
let-test Thou Thy ser-vant de-part in peace, in peace,
12 13 14 15 16 17 18
ac-cord-ing to Thy word, according to Thy word.

Begin as follows:—

Ex.131



Analysis reveals the following possibilities:—

(i) The initial figure is basically two bars long.

(ii) Bar 9 looks promising as a subsidiary figure.

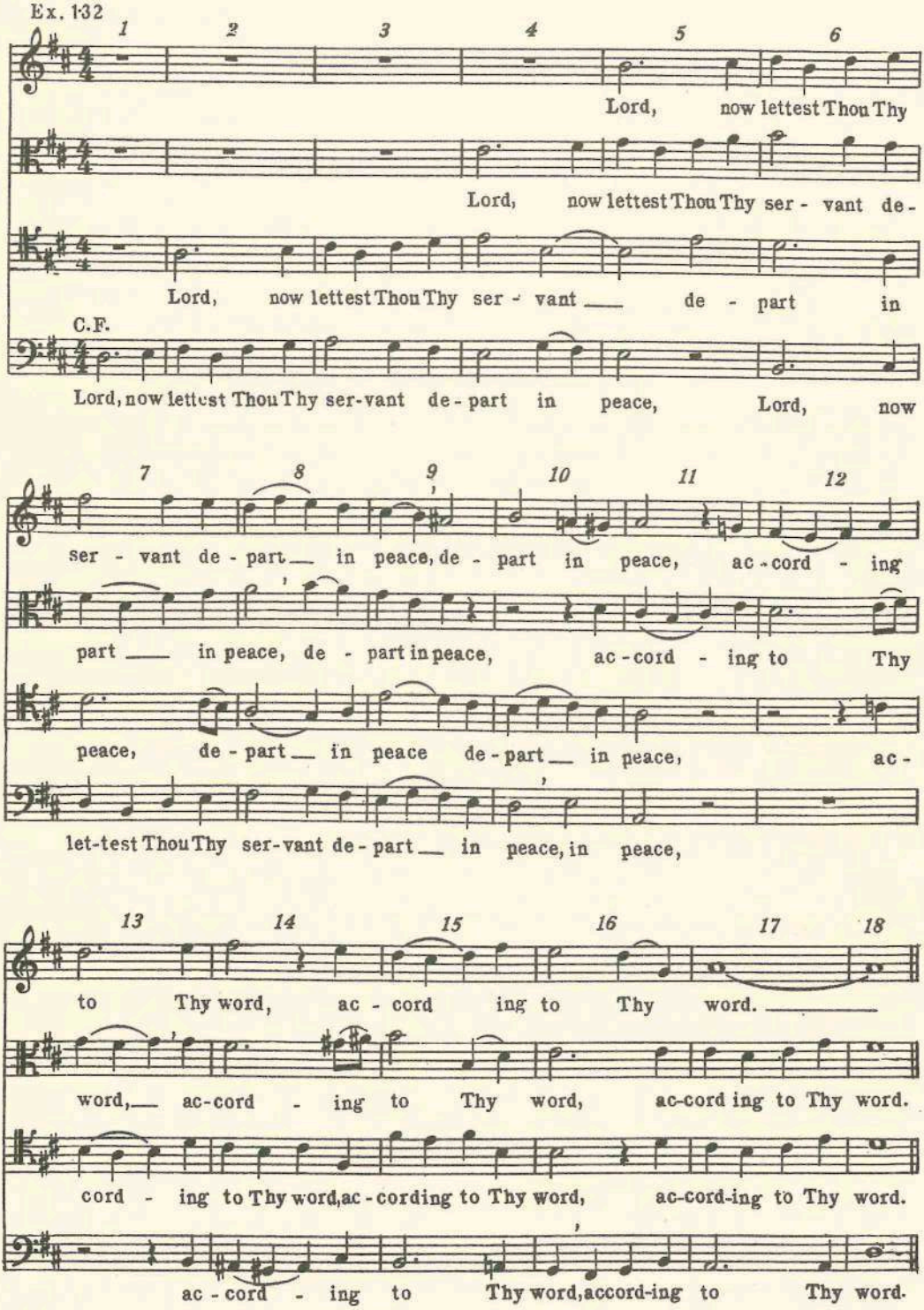
(iii) Central cadence is from bar 10 to bar 11.

(iv) Bars 13 and 14 propose a new figure which must be anticipated in the upper parts during the bass rests. This anticipation should if possible begin from the last beat of bar 10 overlapping the cadence.

(v) This new figure will continue in use until the end.

Hence:—

Ex. 132


1 2 3 4 5 6
Lord, now lettest Thou Thy
Lord, now lettest Thou Thy ser - vant de -
Lord, now lettest Thou Thy ser - vant ___ de - part in
C.F.
Lord, now lettest Thou Thy ser-vant de - part in peace, Lord, now
7 8 9 10 11 12
ser - vant de - part ___ in peace, de - part in peace, ac - cord - ing
part ___ in peace, de - part in peace, ac - cord - ing to Thy
peace, de - part ___ in peace de - part ___ in peace, ac -
let-test Thou Thy ser-vant de - part ___ in peace, in peace,
13 14 15 16 17 18
to Thy word, ac - cord ing to Thy word. ___
word, ___ ac-cord - ing to Thy word, ac-cord ing to Thy word.
cord - ing to Thy word, ac - cording to Thy word, ac-cord-ing to Thy word.
ac - cord - ing to Thy word, accord-ing to Thy word.

Note :— (i) Word repetition is so managed that it does not make complete nonsense.

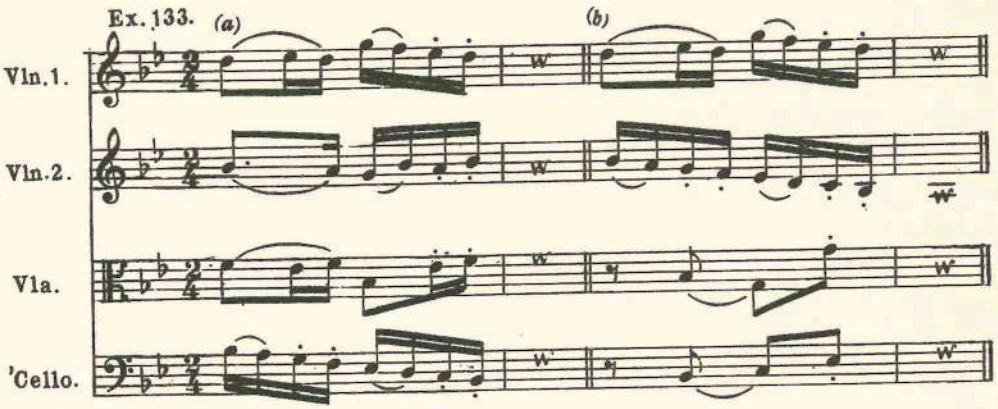
(ii) Subsidiary figure in S. and T. in bars 8 and 10 respectively.

(iii) New figure from last beat of bar 10.

(iv) The order in which the parts enter with this new figure differs from that at the beginning. This variation, even if not enforced (as it is in the present instance) by the lay-out of the C. F., is always desirable.

(v) Final reference to the new figure in bars 16 and 17. At this point the " underlaying " of the words has perforce to be modified.

8. In four-part instrumental work the individual parts can have a wider range and can move more quickly than in vocal work. But be careful not to overload with quick movement—congestion is to be avoided. Each part will have a fair share of movement *and a fair share of less lively work*. Ex 133 (*a*) is *not* as good counterpoint with the given top part as (*b*).

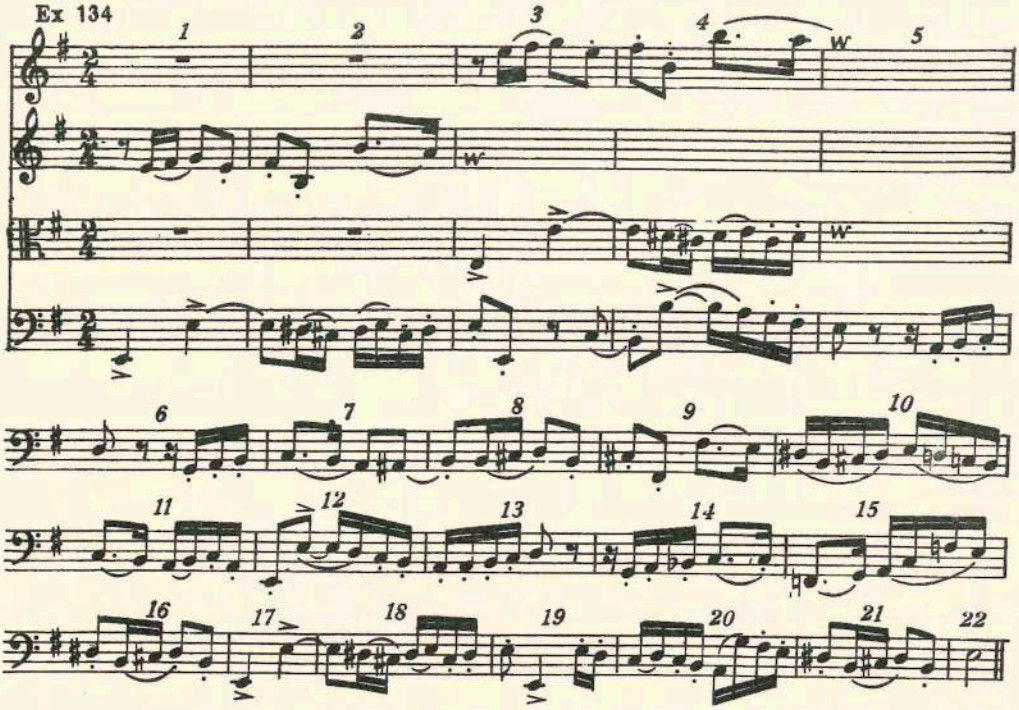


For the rest, apply the same principles as in vocal work. Use plenty of rests, cross parts *ad lib*. and always bear in mind the necessity of *rhythmic point* in each part. Do not hesitate to use the higher register of each instrument.

9. Question:—

Complete the following in free imitative counterpoint for string quartet:—

Ex 134



This is far from easy and has, in fact, been deliberately devised as a really difficult example in order to demonstrate a number of points. It is complicated by having a double figure for imitation at the beginning and also by the fact that phrase-endings are obscure. We will therefore analyze it in some fair amount of detail.

10. (i) Bar 5 seems to propose a sibsidiary figure which recurs in bars 13 and 14. Note that this recurrence is an indication that the figure is not to be overlooked as an integral element.

(ii) The rests in bars 5 and 6 and again in bars 13 and 14 indicate " antiphonal " working of this figure.

(iii) Bars 7 to 8 give a cadence in the dominant, B minor, bar 8 proceeding with one member of the initial double figure. So the first phrase would appear to end on the first quaver of this bar.

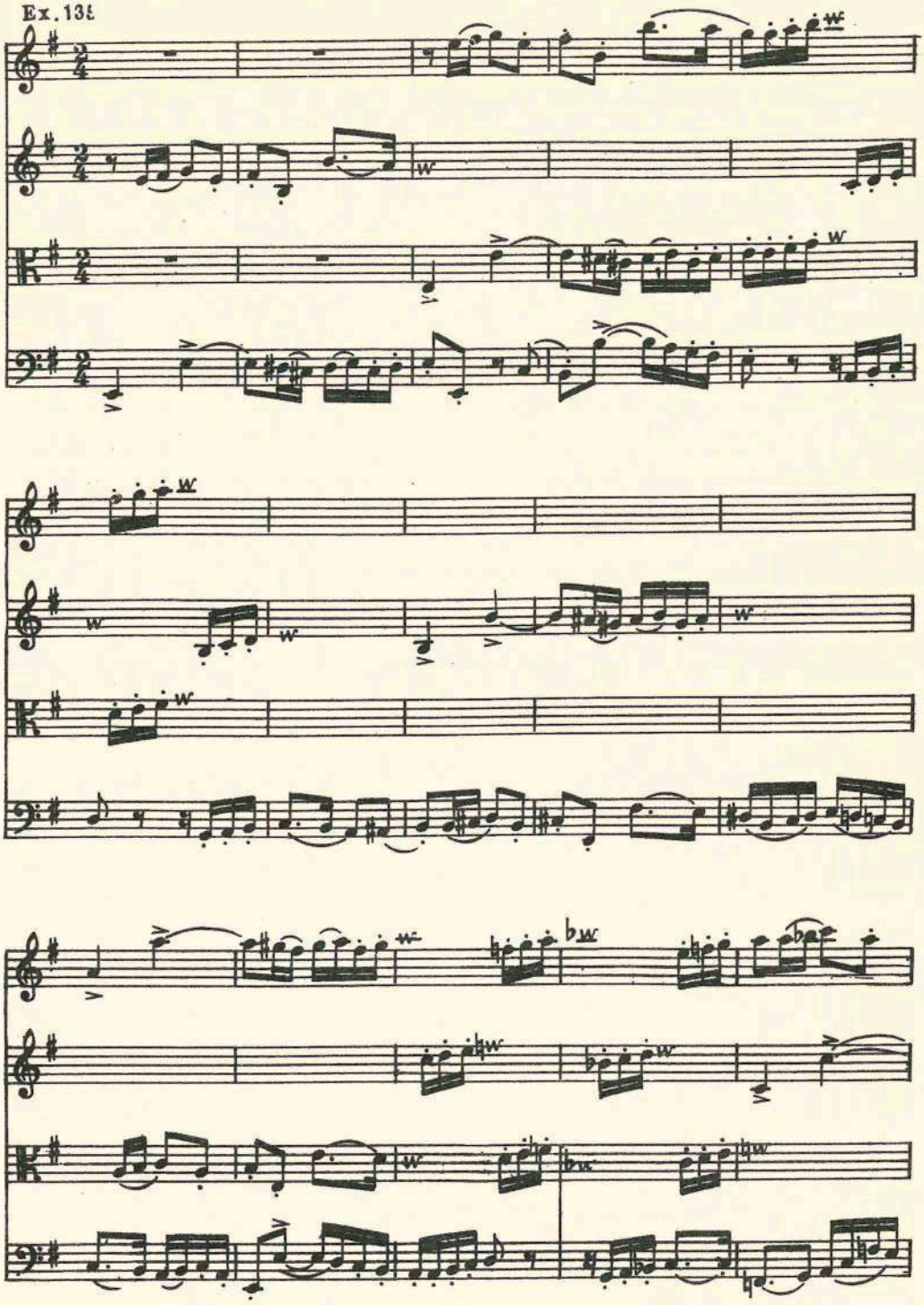
(iv) Over the bass of bar 8 the other member of the initial figure must be used, thus showing the inversion of the two members.

(v) Bar 16 has half of the upper member of the initial figure while bars 17 and 18 have the lower member. Some kind of *stretto* treatment seems therefore indicated.

(vi) At this point a clear return is made to the tonic key, so the third phrase begins at bar 17.

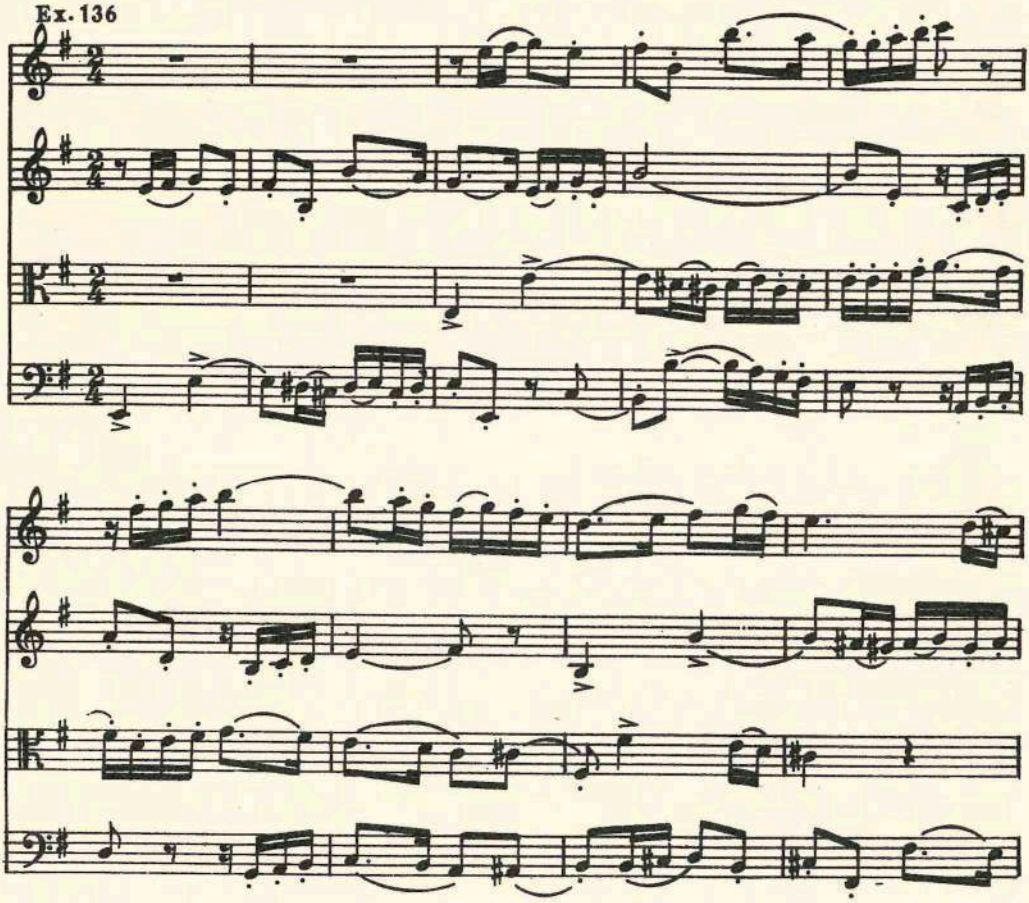
Working on the above, and assuming that the student is capable himself of deciding on the harmonic basis, we obtain the following sketch of the imitations:—

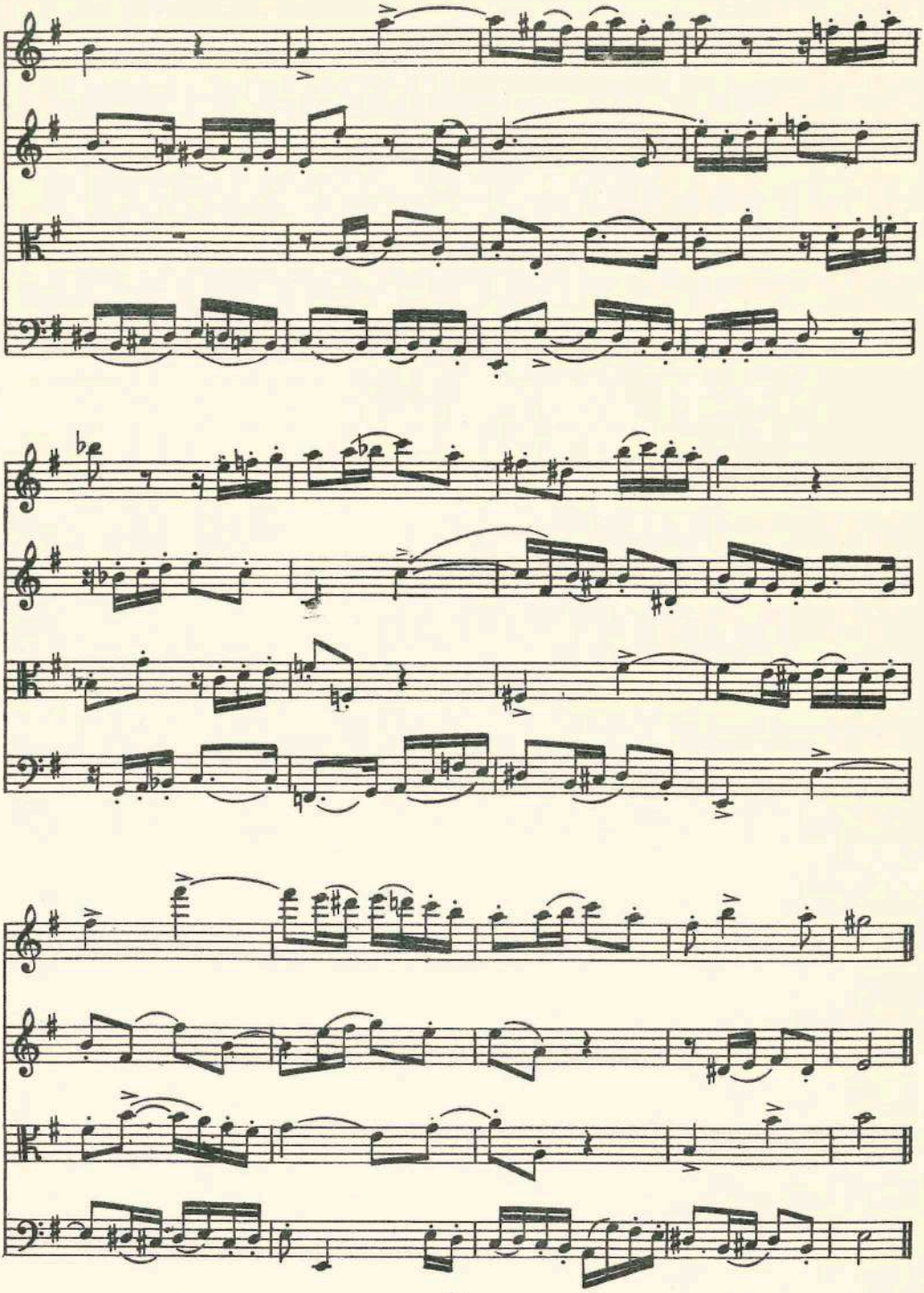
Ex. 13



It is easily realized that by the time such a sketch as the above is completed the greater part of the work is done. The student is recommended to copy out Ex. 135 and to work out a completion, comparing the result with Ex. 136 below. At (*a*) note the slight modification of the figure to avoid an exposed octave with the 'cello.

Ex. 136

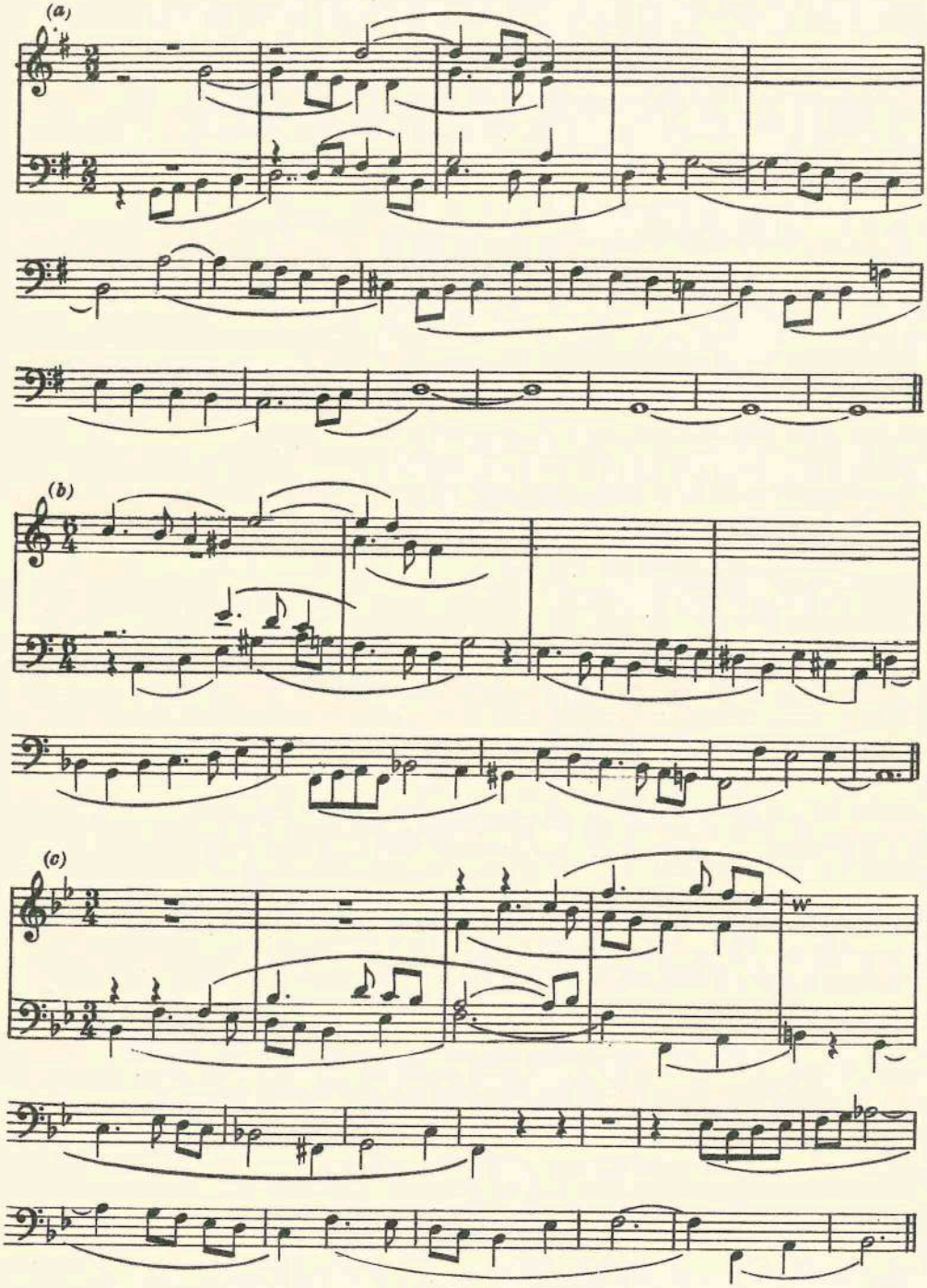




EXERCISES

Complete the following in four-part free counterpoint, in open score.

1. For S.A.T.B.



(d)

(e) Weep you no more, sad foun - - tains, weep you no more, weep

(f)
O, praise God in His ho - li -
ness, praise God in His ho - li - ness, Praise
Him in the fir - ma - ment of His power, in the
fir - ma - ment of His power.

2. For String Quartet.

(b)
(c)

Chapter 10.

COUNTERPOINT ON A CHORALE.

1. Two possibilities have to be considered:—

   (i) The lines of the Chorale continuous and unbroken ;

   (ii) The lines of the Chorale separated by rests.

2. *Chorale continuous.*

(i) The procedure here is the same as with any other continuous C. F. in longish-value notes, *e.g.* Ex. 74, though it is usual for the C. F. to be in an inner part, most frequently the tenor.

(ii) If an opening figure for imitation is given, it will be employed in the usual manner. If not, adequate time must be spent in thinking out one which will work. It is no use putting down the first thing that comes to mind and trying to force it willy-nilly.

(iii) Explore and be prepared to make use of all the modulatory possibilities of the C. F.

(iv) In a three-line Chorale it is good to introduce a new, contrasted figure for the second line—the episodical idea—and also for the third line in a four-line Chorale. Such a new figure should if possible arise just before the end of the preceding line. (Compare note (ii) to Ex. 128.)

(v) Imitation should be as continuous as possible, but if nothing suitable will fit at any given point, do not force it.

(vi) The original figure for imitation should be used for the last line and also against a final pedal, if any. It is legitimate to extend the last note of the C. F. for a bar or two, as a pedal, whether or not this is actually demanded.

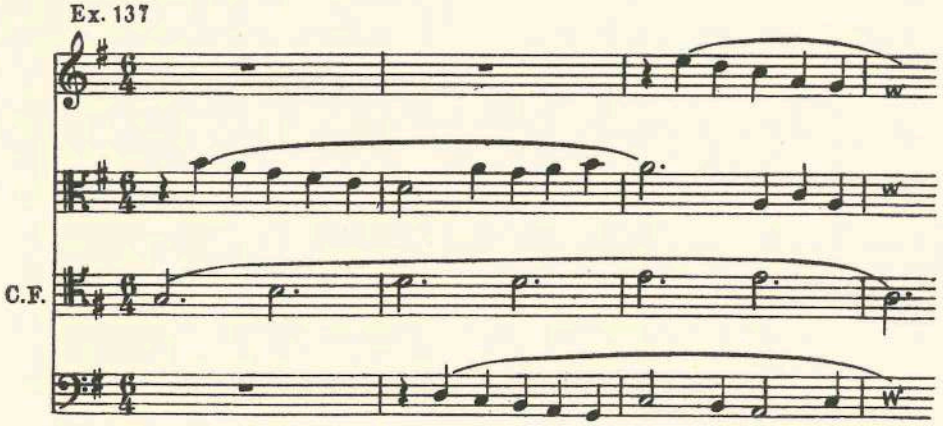
(vii) Do not try to invent new or unusual figures ; the old, well-tried " stock " ones are the best.

(viii) It is not essential to derive figures from the C. F., though if one happens to fit, so much the better.

(ix) There is no limitation on the chords available, but it is well not to try to be abstruse. A *simple* chord-basis, with adequate modulation, is all that is required.

(x) Since this form of question is so compressed, close imitation at the beginning is desirable. The following, for example, is too spread-out:—

Ex. 137



The first line of the Chorale is almost ended before the last voice has entered. The voices should enter at half-bar intervals:—

Ex.138

The same principle will apply in succeeding phrases. Note the useful touch of A minor in bar 3, which gives good harmony and helps imitation.

(xi) It is no use to try to precede every point of imitation by rests—there is no room ; but some at least should be so treated. Avoid chopping up the individual parts into " snippets "—their phrases should be of reasonable length.

(xii) The entries of a new (episodical) figure should be preceded by rests at their first appearance, if possible.

(xiii) Re-read chap. 4, para. 7, regarding phrase-endings followed by rests.

(xiv) Follow the working of this exercise:—

Add S.A.B. in free imitative counterpoint.

Ex.139

The first step, as usual, is to sketch a chord-basis. This will be a *bare outline*. There is no need to bother too much over the details of the *positions* of the chords —with a moving bass these are apt to change a good deal within the chord.

Ex. 140

We may find it necessary to modify the above slightly as the working proceeds but it will serve as a general basis. The octaves at (*a*) will, of course, be eliminated.

Now evolve an opening figure for imitation—that already suggested in Ex. 138 will serve, and will carry on to about the end of line 2. A new, episodical figure must be found for line 3, beginning just before the end of line 2. The necessary cerebration suggests the following:—

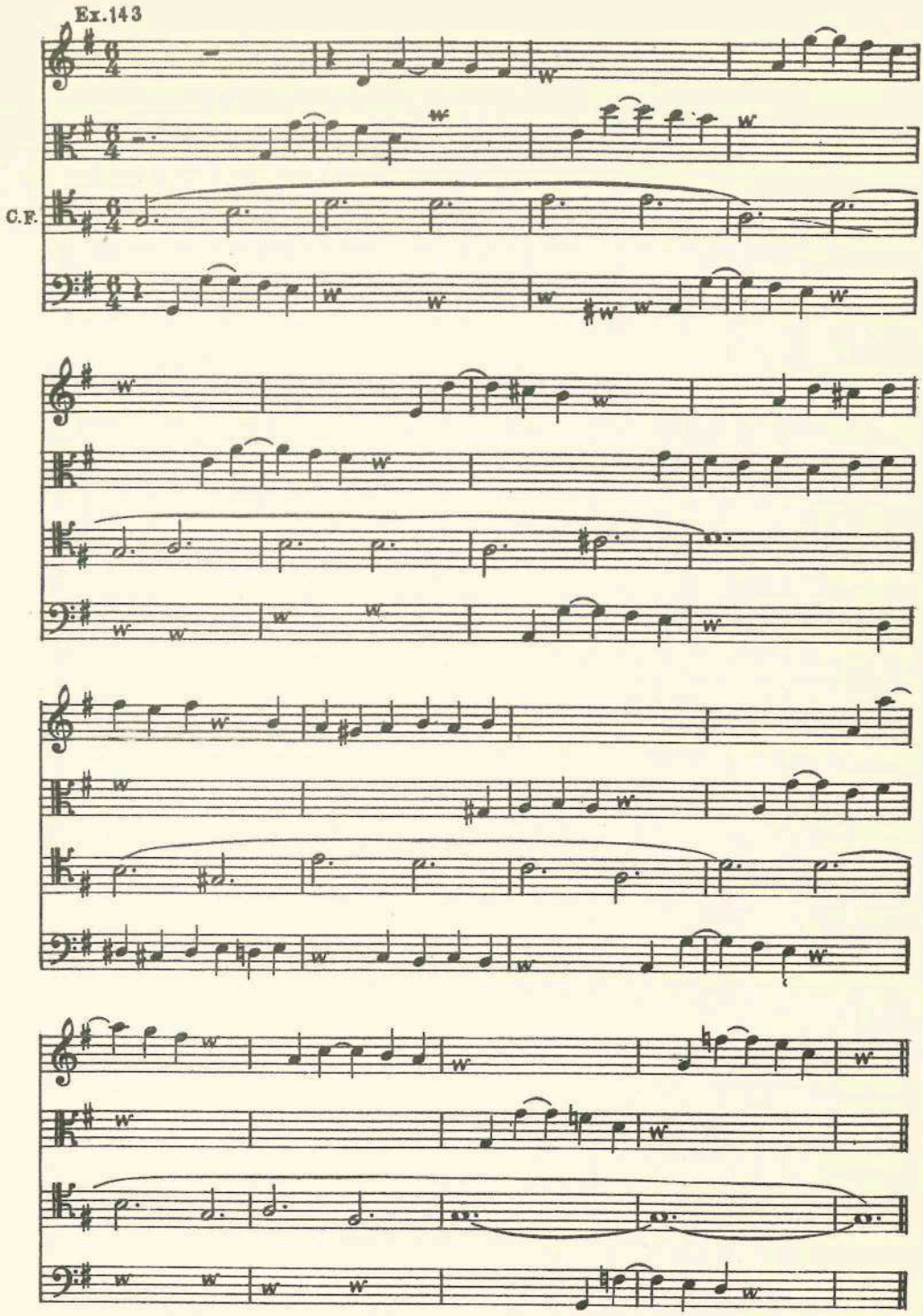
Ex. 141

The return to the original figure should be *before* the beginning of line 4 (bar 11):—

Ex. 142

This, by the way, eliminates the octaves mentioned above. Imitations are now sketched in, remembering that an occasional break in the use of the figures is permissible and gives an element of contrast and relief. The episodical figure must naturally begin with a close overlap. Final note of C. F. will be extended as a short pedal. Note that this work *must* be done in open score.

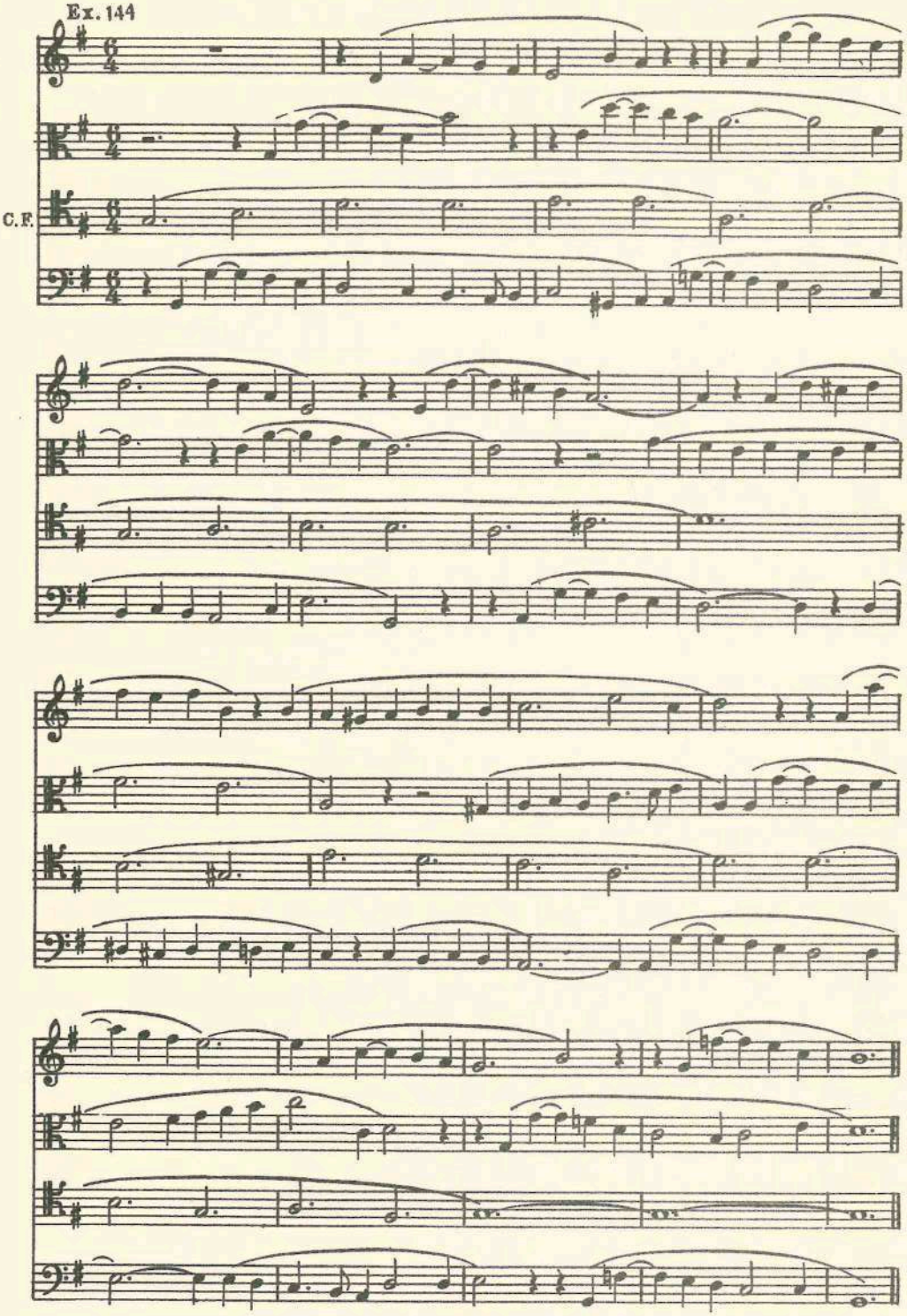
Ex.143



Note the use of free inversion of the episodical figure. Provided inversion will not weaken the harmony (as it would, for reasons which should be obvious, in the case of the original figure) it is a possibility always to be borne in mind.

Complete the missing parts and phrase each voice:—

Ex. 144



Note the following points:—

(i) The overlapping of many of the imitations.

(ii) The overlapping of the little phrases where rests are involved. One voice does not rest until the next has actually entered, *e.g.* S. and B. in bar 6.

(iii) The varied order in which the voices enter with their points of imitation. At the beginning the order of entry is B., A., S. but after the S. has entered the next imitation is not in the B. again, but in the A., then B., then S. and so on.

(iv) Free modification of melodic shape of the figures—but each is always recognisable. In the initial figure it is the leap followed by the syncopation that matters ; in the episodical one the crux is the opening auxiliary-note shape.

(v) The routine touch of the subdominant key round the final tonic pedal.

3. *Chorale not continuous.*

(i) Each line of the Chorale is preceded by imitations in diminution of its own first few notes and these imitations are pursued as far as possible in the course of the line. As a rule, a four-note figure suffices.

(ii) Imitation of each successive line should begin, if possible, just before the end of the preceding line.

(iii) Inversion of figures is useful and modification of shape may be employed within reason.

(iv) Thin out the texture at the beginning of each new point of imitation but do not always reduce to a single voice.

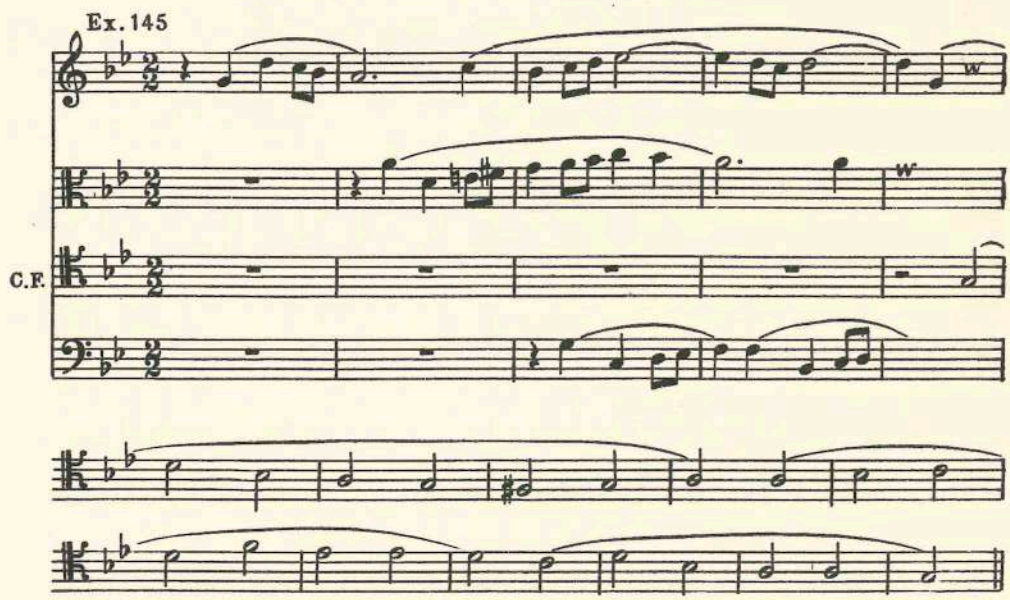
(v) Extend the last note of the Chorale as a pedal with the *opening* figure against it.

(vi) The final result should be a neatly-constructed miniature Chorale Prelude.

(vii) Question:—

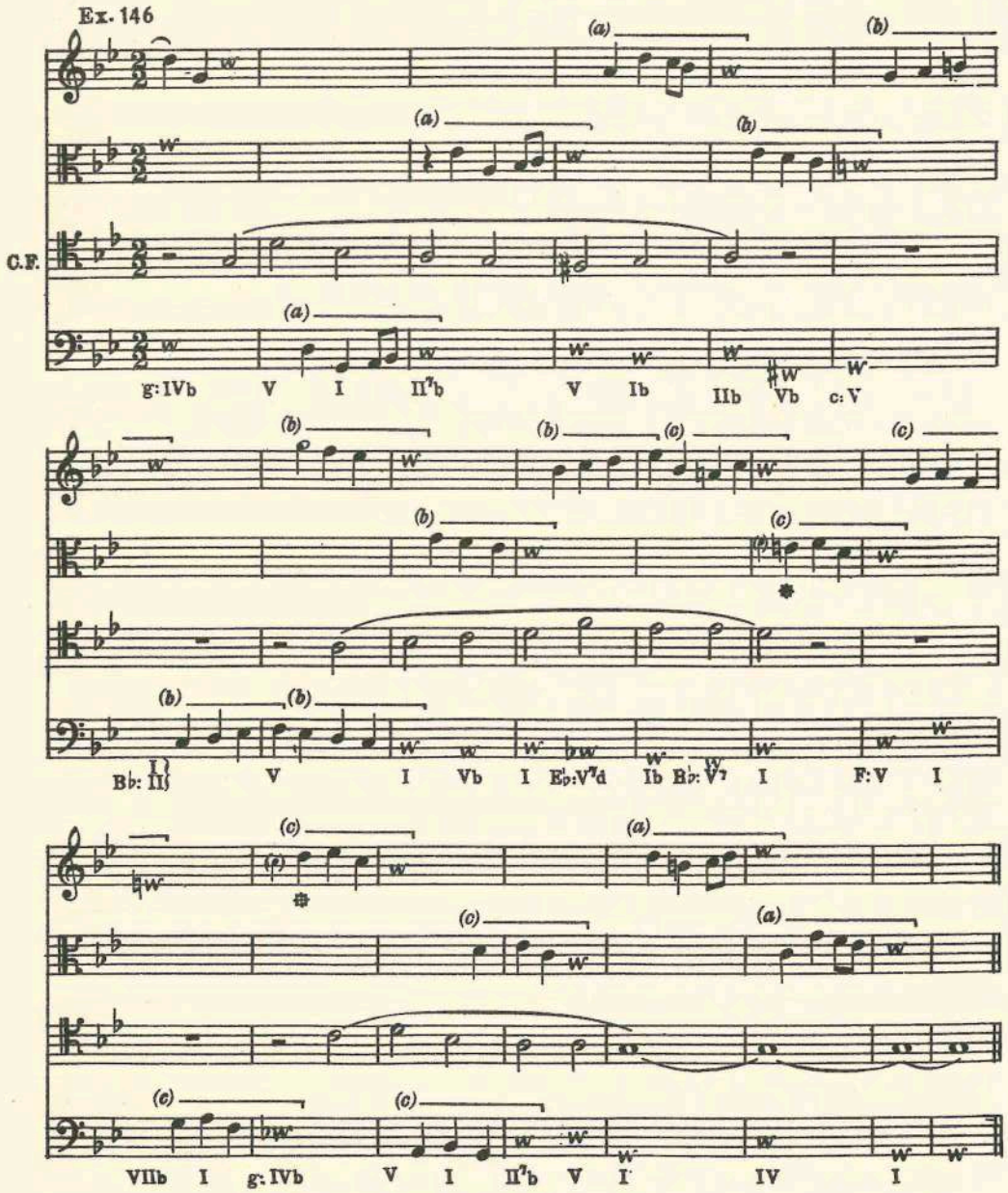
Beginning as shown, add S.A.B. in free imitative counterpoint.

Ex. 145



Interludes should be three to four bars long and the final pedal four or five. Sketch of chord-basis and imitations:—

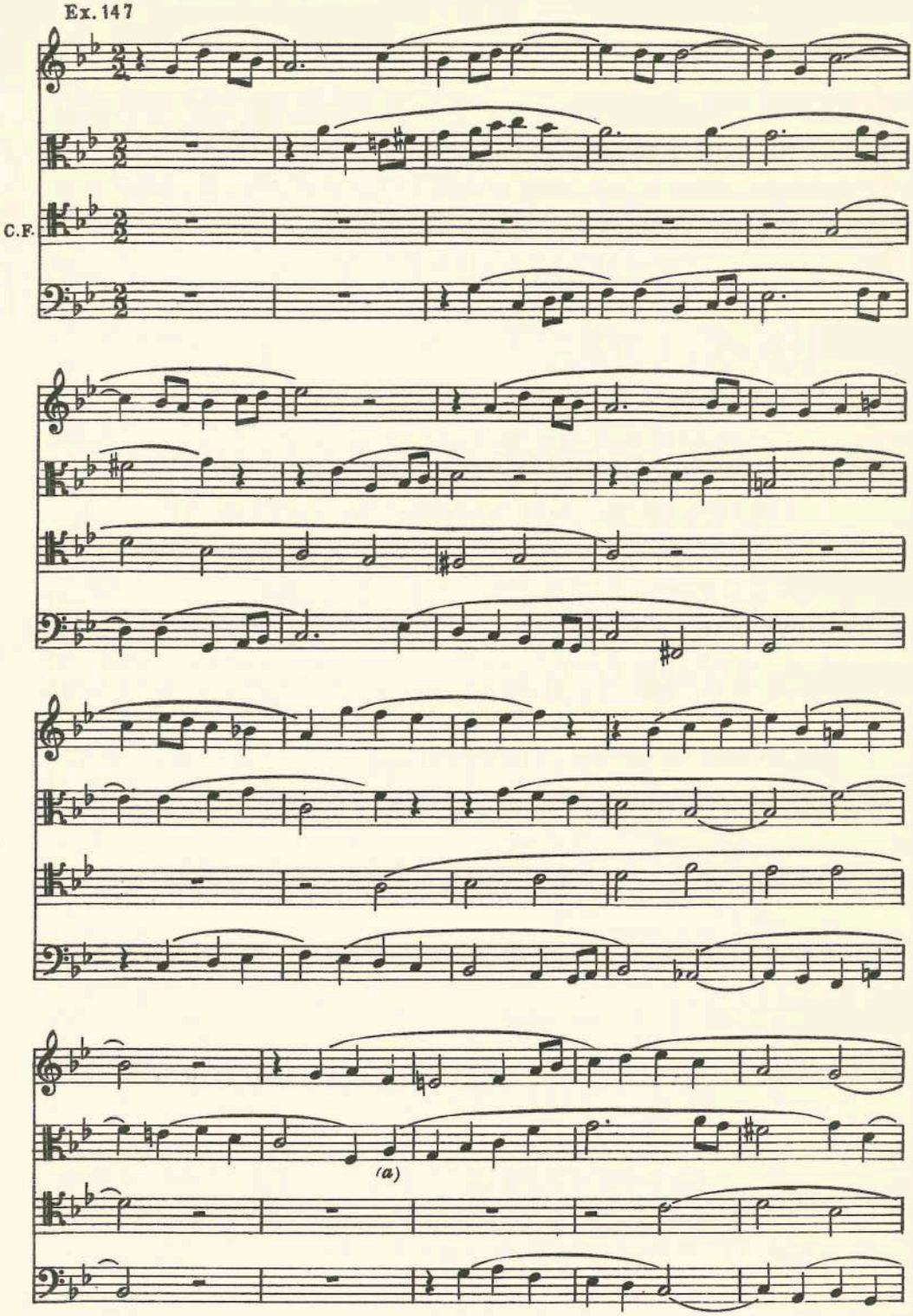
Ex. 146



Note : (i) Occasional modification of chord-position will be needed to avoid consecutives, *e.g.* A. and B. in bars 7 to 8.
(ii) Free use of inversion of figures.
(iii) Figure beginning on unessential note at *.
(iv) Touch of subdominant key at final pedal.
(v) Return to initial figure at final pedal.
(vi) Figure (*c*) enters clearly before the end of line 2 of the C. F.
(vii) One bit of close overlapping has been managed, bars 20 and 21.

The completed working:-

Ex. 147



Note : (i) At (*a*) the completion of the alto—an automatic process—has produced figure (*c*) inverted, closely overlapping the entry in the soprano.

(ii) At the end of the first line of the Chorale the texture thins out to three parts and then to two only (bar 10). At the end of the second line it thins out to a single voice momentarily (bar 16).

4. (i) The Chorale Prelude type of question is often met with for instrumental working, in three, four or more parts. In such cases the figures for imitation may be longer and the possible range is naturally greater. In three-part work, rests preceding points of imitation will naturally tend to be short in order not to thin out the texture unduly.

(ii) Since the principles and methods of working already enunciated still hold good, it is not proposed to give more than a couple of brief worked examples to show the appropriate style. The rest is practice and still more practice.

(iii) Question:—

Write a three-part Chorale Prelude for organ on the following, beginning as suggested. Separate the lines of the Chorale by rests.

Applying the principles already studied, this may work out as follows:—

Ex. 149

The use of inversion should be obvious.

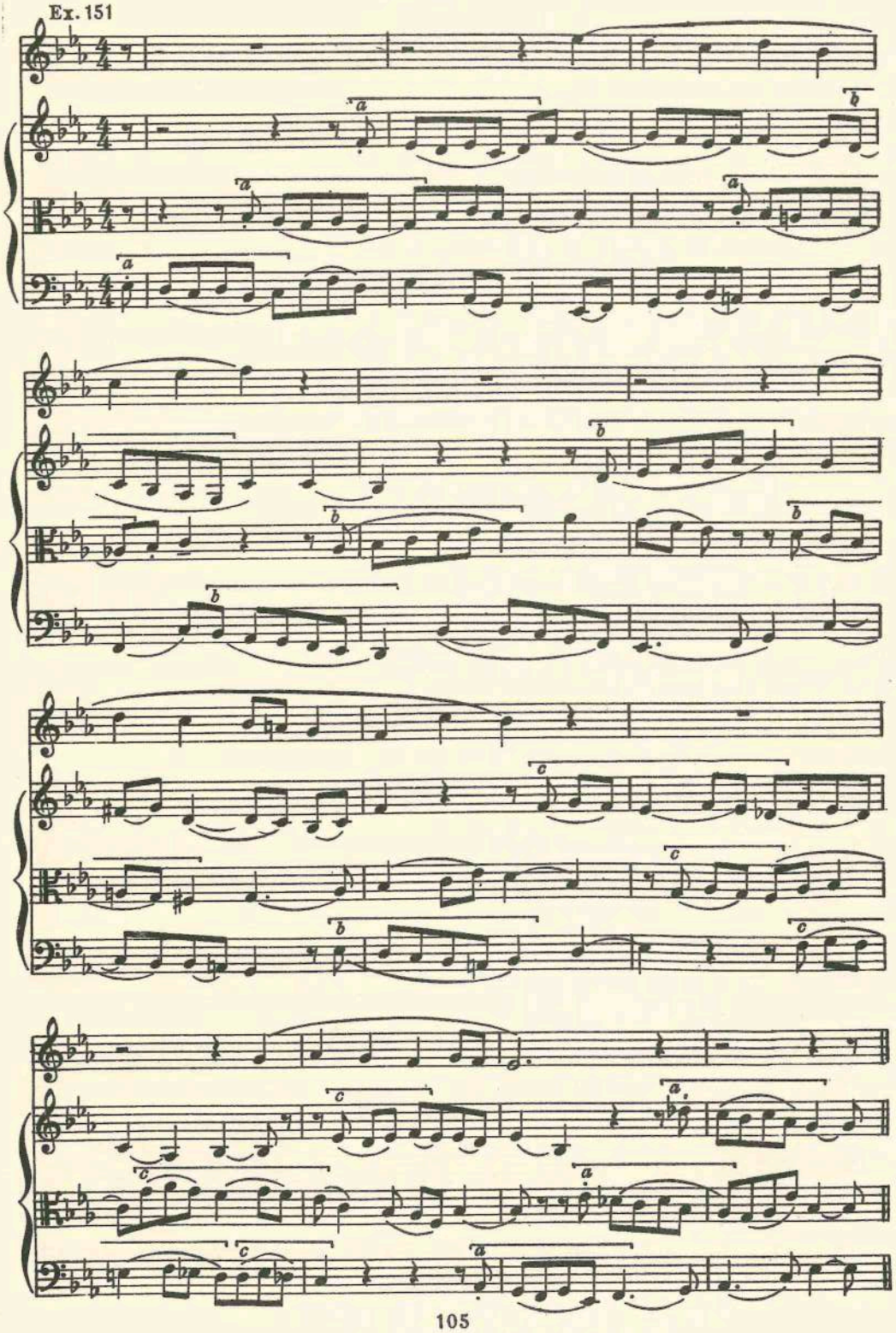
(iv) Question:—

Write an accompaniment for string trio, in free imitative counterpoint, to the following Chorale. Let there be short interludes between the lines of the melody and add a *coda*.

Ex. 150

For the *coda* we shall naturally return to the initial (given) figure. The rest of the working proceeds on the usual lines.

Ex. 151



EXERCISES

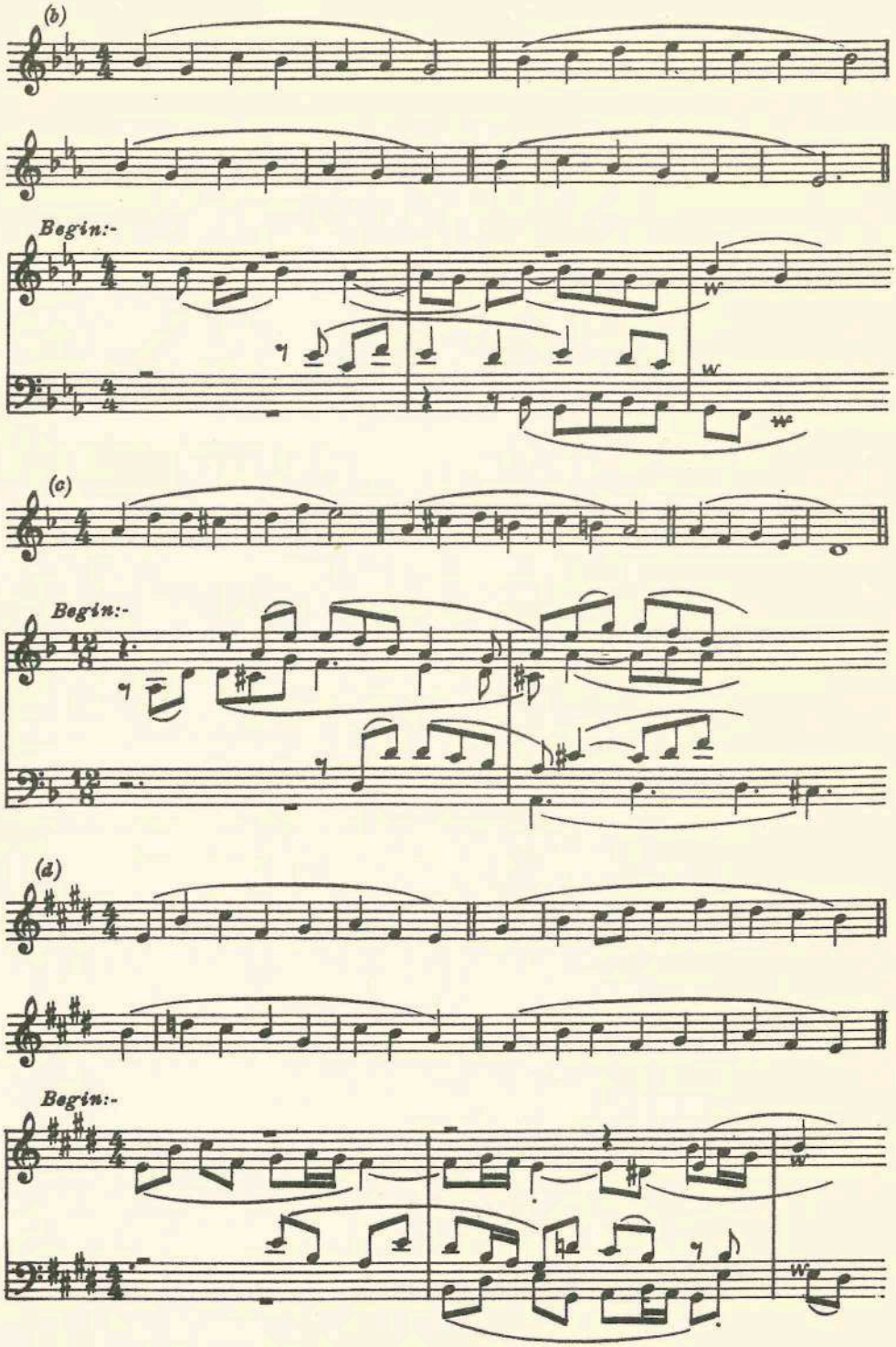
1. Add three parts in free imitative counterpoint to the following, beginning as indicated. Open score for S.A.T.B.

2. Add three parts in free imitative counterpoint to the following, inventing your own figures. Open score for S.A.T.B.

3. Add free imitative parts for S.A.B. to each of the following. Let there be interludes between the lines of the Chorales.

4. Write Chorale Preludes for organ (three parts) or string trio on the following:—

5. Write Chorale Preludes on the following, in four parts. Arrange them at your own choice for string quartet, voice with accompaniment for string trio, or organ.



6. Select any hymn-tunes you know and write Choral Preludes of varying types on them.

Printed in England

FORM IN BRIEF

BY

WILLIAM LOVELOCK

D.Mus. (London)

(Professor and Examiner at Trinity College of Music)

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